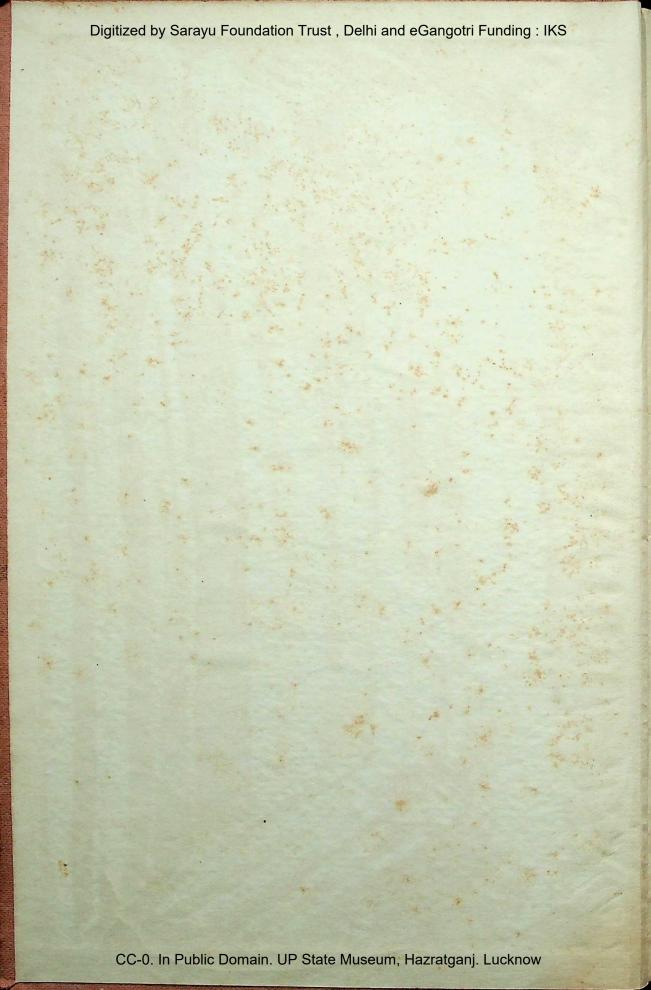
THE INDIAN BUDDHIST ICONOGRAPHY

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THE INDIAN BUDDHIST ICONOGRAPHY

Mainly Based on THE SĀDHANAMĀLĀ and Cognate Tāntric Texts of Rituals

BENOYTOSH BHATTACHARYYA, M.A., Ph. D.

Formerly Director of Oriental Institute and General Editor, Gaekwad's Oriental Series, Baroda







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Dr. B. Bhattacharyya Naihati, 24-Parganas

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Printed by A. C. Ghosh, GHOSH PRINTING HOUSE PRIVATE LIMITED, 17A, British Indian Street, Calcutta-1 Bound by NEW INDIA BINDERS, 5B, Patwar Bagan Lane, Calcutta-9 Inscribed to the Memory of My Father

संग्रहन्तु प्रियत्वेन विस्तरद्वे षिणा मया। भूरिरनुत्तमे तस्मिन् क्षन्तव्यं विस्तरप्रियैः॥ अद्ययन्त्र

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PREFACE TO THE SECOND EDITION

The Mighty Gods and Goddesses of the Buddhist Pantheon wish to reveal themselves before the world once again through the pages of the Buddhist Iconography. Their Will is supreme. After overcoming difficulties, delays and obstacles, the Buddhist Iconography at last is presented to the scholarly world in a second edition after a lapse of full thirty-four years. It is pleasant to live these long years to see my favourite book pass through a second edition. This is an occasion when I should remember with gratitude two of my illustrious preceptors, Professor A. Foucher and my father Mm. Haraprasad Shastri both of whom are no longer in the land of the living. I believe in my heart of hearts that their invisible care and blessings are in a large measure responsible for this happy ending. It gives me immense satisfaction.

When the first edition of this book was published in 1924, my studies were much hampered owing to paucity of material. But since then such a great volume of information has been published that it appears almost overwhelming. I never could think that it would be possible for me to handle such vast material in a manner befitting this serious subject. Thus the second edition goes to the world with all its imperfections of which I am conscious more than my critics.

After 1924, the texts of the Sādhanamālā and the Nispannayogāvali were published. Both these texts proved to be veritable mines of information on Buddhist gods and goddesses. Between the two publications, the edition of the Advayavajrasangraha and the Guhyasamāja followed in rapid succession, and the information furnished in these two excellent texts not only added to my difficulties, but also changed materially the whole outlook underlying the classification and arrangement of Buddhist deities. These Sanskrit texts were published in the Gaekwad's Oriental Series when I was the General Editor under my erstwhile Master, the late His Highness Maharaja Sayaji Rao III, Gaekwad of Baroda and his illustrious Dewan Sir V. T. Krishnama Chariar, now Deputy Chairman of the Planning Commission for the Republic of India.

Later, publications such as the Elements of Buddhist Iconography by Coomaraswamy, the second edition of the Gods of Northern Buddhism

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by Alice Getty, the Iconography of Tibetan Lamaism by Mrs. A. K. Gordon and the Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum by my friend and colleague Dr. N. K. Bhattasali, Curator of the Dacca Museum, made my work of revision still more difficult and embarrassing!

Professor Walter Eugene Clarke of the Harvard University by publishing the two sumptuous volumes of the Two Lamaistic Pantheons served to put the proverbial last straw on the camel's back. This book published for the first time photographs of an unbelievable number of Buddhist statuettes in the Royal Temple at Peiping in Manchuria. If the statues had been entirely Chinese in character it would not have affected me in the least, because I am connected palpably with the Indian branch of Buddhist iconography. But an examination of the published photographs showed that the Peiping collection was exclusively inspired by Indian tradition, depended entirely on Indian texts, and faithfully followed the directions given in Sanskrit texts such as the Sādhanamālā and the Nispannayogāvalī. The remarkable Indian character of the Chinese statuettes led me to include a large number of them in this book, and their study made the task of revision not only difficult but also delicate by forcing me to include Chinese specimens in a book which is chiefly concerned with the Indian branch of Buddhist iconography. I must thank the learned American author Professor Clarke for imposing on me this additional labour and responsibility!

The study of the Buddhist branch of Indian iconography is one of the most interesting and fascinating of all studies. In Buddhist iconography the whole world is interested because Buddhism is not confined within the limits of India like Hinduism or Jainism, but travelled far and wide beyond the Himalayas to Tibet, China, Japan, Korea and Mongolia on one side, and to Indo-China, Siam, Indonesia, Burma and Ceylon on the other. In the time of the great Achaemenid Emperor Darius, Lord Buddha laid the foundation of a religion which was destined to be the religion of one third of the population of the globe. The fountain head of inspiration relating to Buddhist iconography was furnished by the ancient Sanskrit manuscripts of India, and the ideas and directions contained therein travelled to different countries, notably Tibet and China, where they were coloured by the art and culture characteristics of the respective peoples. We have now reached a stage where it is no longer possible to isolate Buddhist iconography of India from its developments in Tibet and China which were profoundly influenced by the Buddhist Tantras of India. And the chief need of the subject is the publication of a great volume of original and unpublished manuscript material that lies hidden in the archives of MSS Libraries throughout the world. When this huge material is published then alone the study of Buddhist iconography can be said to be complete.

The second edition has been thoroughly revised and greatly enlarged. New chapters have been incorporated, old chapters have been redistributed. Many pictures have been deleted, and many new ones have been included in order to make the study as up-to-date as possible. In 1924, when the first edition was published, I could only see the material side of the problem. But with the availability of fresh material, the other side, namely the psychic side, also became apparent. Evidence of this change will be found in the introduction which is almost wholly re-written, as also in other chapters, notably on the Dhyāni Buddhas. I offer an explanation here lest my readers receive a shock while reading this book in a second edition. I may further point out that repetitions in a book of this kind can hardly be avoided, and deities have been repeated at different places for different purposes and in different contexts. My critics of the first edition will also notice how irregularities pointed out by them have been regularised in the second edition.

In preparing this edition I have received help from a number of persons. With their help I could complete the revision and place the book in the hands of scholars in its present form. First of all, it is my sacred duty to acknowledge the debt I owe to the late lamented Dr. N. P. Chakravarti, one-time Director-General of Archaeology in India, for graciously permitting me to reproduce all the photographs belonging to the Department as were included in the first edition. These photographs either purchased direct or reproduced from Departmental publications are shown in the list of Acknowledgements. It is hardly necessary for me to add that iconographic studies in India are not possible without the generous help of the Archaeological Department—help that is always given cheerfully as also gracefully.

Shrimati Hansa Ben Mehta, the talented Vice-Chancellor of the Maharaja Sayajirao University of Baroda, has laid me under a deep debt of obligation by ordering a loan for the purpose of reproduction, of nine full-page blocks belonging to the University. As the Baroda Museum now belongs to this University I have to thank the Vice-Chancellor also for using the Baroda Museum specimens in this book.

It is difficult for me to adequately express my gratitude and thankfulness to our worthy colleague and associate, Prof. Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, who gave me permission to reproduce as many photographs as I liked from

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his monumental book: Two Lamaistic Pantheons. He made no conditions, and I am simply overwhelmed with his kindness and generosity.

To my friend and colleague, Dr. Hermann Goetz, formerly Curator of the Baroda Museum, I feel very deeply indebted for allowing me to take a number of photographs of interesting Buddhist images deposited in the Baroda Museum years ago, for their eventual reproduction in this volume from my own negatives. All the statuettes belonging to the Baroda Museum and published in this book show the place of their origin at the foot of each and every such illustration. I have to thank the Baroda Musuem authorities and Dr. Goetz, the eminent art-critic, very heartily for the favours enumerated above.

Pandit Siddhiharsha Vajrācāryya of Nepal, my friend, philosopher and guide, helped me at every step. He supplied copies of rare manuscripts and original Nepalese drawings of rare deities whenever there was need for them. The drawings of the Twenty-Five Bodhisattvas were all procured by him from Nepalese artists. Out of this number, sixteen were copied from stone images in one of the famous Caityas of Patan in Nepal. I am deeply indebted to him, as also to his son Dharmaharsha and his grandson Purnaharsha Vajrācāryya for their intelligent, prompt, active and effective co-operation. I am also grateful to my old artist of Nepal, Virman Chitrakar who supplied all the Nepalese drawings illustrated in the first edition.

To Professor N. A. Gore I am indebted for three beautiful photographs: one of Gaṇapati (four-armed) and two of the rare deity Siṁhāsyā from originals in the collection of his father-in-law, Dr. H. G. Moghe, L. D. S., R. C. S. (Eng.) of Khar, Bombay. I express my gratitude to both while reproducing all the three photographs in this edition.

I take this opportunity of once again recording my heartfelt thanks to Dr. W. Y. Evans-Wentz who allowed me years ago to reproduce some of the miniatures in his possession. His name is mentioned at appropriate places.

My grateful thanks are also due to Miss Raihana Tyabji, the mystic daughter of the illustrious Indian leader, the late Shri Abbas Tyabji, for going through the first edition for the purpose of a detailed revision more than 15 years ago.

I am also indebted to the Manager, Bomby Branch of the Oxford University Press for readily agreeing to have this second edition published through Firma K. L. Mukhopadhyay. It was he who pursua-

ded me, much against my wishes, to revise the book for a second edition as early as 1949. I have many reasons to be thankful to him.

It is my pleasant duty to express my indebtedness to the Curators, Keepers and Superintendents of Museums, Picture Galleries, image collections, and the rest, wherefrom images in metal, stone and paintings have been selected for reproduction in this volume. I am particulary grateful to the authorities of the Indian Museum, Calcuttta, the Museum and Picture Gallery at Baroda, the Provincial Museum, Lucknow, the Museums at Sarnath, Nalanda and Dacca, the Vangiya Sāhitya Parisat Museum, Calcutta, and the Palace Temple Collection of images at Peiping in Manchuria. To all of them I tender my grateful acknowledgments.

All those Universities of India which prescribed the first edition of the *Indian Buddhist Iconography* as a text-book for the M.A. Examination in Ancient Indian History and Culture, deserve my grateful thanks for selecting the book. It is hoped that the authorities will extend the same patronage to the second edition which is now published.

My grateful thanks are due to Messrs. Ghosh Printing House Private Limited, Calcutta, especially Shri P. C. Basak, for exercising great care on the accurate printing and excellent get-up of this volume. In spite of our best efforts, however, a few errors have crept in, and for these I crave the indulgence of my readers. These are mostly minor errors and can be corrected with ease. Shri N. L. Dutt has also been very helpful, and I acknowledge my indebtedness to him.

Lastly, I am duty bound to acknowledge my indebtedness to my brother Shriyut Paritosh Bhattacharyya of Messrs. Sanyal & Co., Calcutta, for his sustained encouragement and for his many acts of kindness.

My gratitude to Shri K. L. Mukhopadhyay of Firma K. L. Mukhopadhyay knows no bounds, for all that he has done in bringing out this edition in its present form. I thank him cordially and bless him heartily.

This time I can only inscribe the book to the memory of my loving father, the late Mahamahopadhyaya Haraprasad Shastri in whose invisible but tender care I have the honour to place this second edition of Buddhist Iconography.

Shastri Villa Naihati (West Bengal) Rathayātrā 1958

B. BHATTACHARYYA

ABBREVIATIONS

A Appendix

ADV Advayavajrasangraha

ASI Archæological Survey of India

Bendall Professor Cecil Bendall Bhattasali (Dr.) N. K. Bhattasali

Clark Professor Walter Eugene Clark

Foucher Professor A. Foucher
Getty Miss Alice Getty

GNB Gods of Northern Buddhism

Gordon Mrs. A. K. Gordon
GOS Gaekwad's Oriental Series

IBBS Iconography of Buddhist and Brahmanical Sculptures in

the Dacca Museum

ITL Iconography of Tibetan Lamaism

JASB Journal of the Asiatic Society of Bengal

JBORS Journal of the Bihar and Orissa Research Society
JRAS Journal of the Royal Asiatic Society of Great Britain

Kern Professor H. Kern NSP Nispannayogāvalī

Sāmāśrami Pandit Satyavrata Sāmāśrami TLP Two Lamaistic Pantheons, 2 Vols.

Vogel Professor J. Ph. Vogel

ACKNOWLEDGMENTS

Grateful acknowledgments are made of the Courtesy and Copyright of the following institutions among others and of private collections, with their officers, curators, keepers, superintendents as well as individual owners, while reproducing photographs of images, bronzes, sculptures, bas-reliefs, statuettes, miniatures and blocks in their charge, the copyright being reserved in all appropriate cases.

- I. The Archaeological Survey of India, New Delhi along with the Archaeological Museums at Calcutta, Lucknow, Sarnath and Nalanda functioning under the Department, in respect of Figures: 1, 2, 3, 4, 5, 17, 26, 27, 45, 46, 77, 81, 83, 84, 85, 94, 95, 96, 98, 99, 101, 104, 105, 107, 116, 130, 138, 140, 142, 148, 152, 153, 154, 156, 166, 167, 169, 180, 189, 190 and 233.
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- V. Dacca Museum, Dacca (East Pakistan), in respect of Figures: 89, 125, 185 and 249.
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Introduction

1. Materials for the study of Buddhist Iconography.

All the three great religious systems of India, Hinduism, Buddhism and Jainism developed well-filled pantheons, and it is not always easy to decide to which of these three systems a particular image should be assigned. The importance of the study of iconography, which primarily concerns itself with the proper recognition of images thus becomes apparent.

The difficulties of the investigator are increased by the fact that a free and frequent interchange of deities took place among the three religious systems. Such Hindu deities as Pārvatī, Indra, Lakṣmī, Sarasvatī are to be found among the Jainas. The Hindus, on the other hand, have borrowed goddesses like Mahācīnātārā, Jāngulī, Vajrayoginī from the Buddhist pantheon and incorporated them into their own under the names of Tārā, Manasā and Chinnamastā respectively. Thus there is evidence that a free interchange of deities actually took place at the very outset of Buddhism and Jainism as in the more promiscuous Tāntric age. The Jainas and the Buddhists alike borrowed Hindu gods in their earlier stages, but in the Tāntric age Buddhist gods were commonly exploited.

The problem of correct identification of images, therefore, presents a real difficulty which great scholars have more than once attempted to solve. Scholars of all countries, notably Waddell, Grunwedel. Foucher, Burgess, Getty, Coomaraswamy, Bhattasali, Rakhaldas Banerji and many others, have written useful and authoritative works, and collected together a considerable amount of information on Buddhist iconography. It is unfortunate, however, that the pantheon of the Indian Vajrayānists who were mainly responsible in building it up has so far been more or less neglected. Getty and Deniker's 'Gods of Northern Buddhism', although a masterpiece, deals only with Tibetan, Chinese and Japanese gods but the purely Indian gods seem to have attracted little notice from them. It was Professor Foucher who by the publication of his 'Etudes sur l' Iconographie Bouddhique de L' Inde' in two parts published as early as 1900 and 1905, first drew the attention of scholars to this rich field of research. His curiosity was roused by a study of the miniatures appearing on such Buddhist manuscripts as the Prajnaparamita, and then he made a systematic attempt to identify the sculptures. For the purpose of recognising images he hunted out a

number of Sādhanas from the manuscripts of Sādhanamālā, and he was surprised to find that the images tallied most remarkably with the descriptions given in the unpublished text of the Tāntric manuscript. Again, the images and sculptures supplied interesting details such as were not available in the Sādhana. Thus the Sādhana and the image mutually enlightened each other. Professor Foucher's second volume embodies a critical, although partial, study of the Sādhanamālā and it was this book that first emphasized the necessity of referring to a Sādhana in order to make or justify any single identification of a Buddhist image. When the present author was studying at the feet of the illustrious savant, Professor Foucher, at the Indian Museum, Calcutta, he was advised to edit and study the different recensions of the Sādhanamālā before proceeding with the delicate art of identification of Buddhist deities.

The Sādhanamālā is thus the most valuable and important aid to Buddhist iconography, not only because it records the latest advances in psychic research of the Vajrayāna Buddhists, but also because it was a product of a period when Buddhism was about to be destroyed in Bengal due to Mussalman invasion. This standard work on Buddhist iconography has been published in two volumes as Nos. 26 and 41 of the Gaekwad's Oriental Series with an elaborate introduction dealing with the text and the various problems raised therein.

The edition of the Sādhanamālā comprises 312 Sādhanas, and contains descriptions of numerous Buddhist deities. All new Sādhanas found in a different collection called the Sādhanasamuccaya have been carefully incorporated in their appropriate places in the present edition, which may very well represent a Vade Mecum of the Sādhana literature of the Buddhists. The Sādhanamālā not only gives valuable details regarding the deities, but a study of this work reveals much historical and cultural information on the Tāntric period, the Tāntric philosophy, and its psychic exercises, and on authors, Siddhas, Mantras, Maṇḍalas, and magic as prevalent among the Buddhists. The special form of Buddhism which developed in the Tāntric period is called the Vajrayāna, and the Sādhanamālā throws a great deal of light on this obscure path of Buddhism which was current in India from the 7th to the 13th century A.D.

The Sādhanamālā does not however exhaust the material for the study of Indian Buddhist Iconography. One of the Sādhanamālā Mss. is dated ir the Newari Era 285 corresponding to A.D. 1165, and therefore, this work is not expected to record all the developments that took place after 1165 A. D. Many of the later developments are found incorporated in the work entitled the Dharmakoṣasaṅgraha of Amṛtānanda who was the Residency Pandit when B. Hodgson was the

Resident of Nepal. A manuscript of this work is preserved in the Durbar Library of Nepal, and there is also a copy of the original, preserved in the Royal Asiatic Society of Bengal in the Government Collection. Amrtananda's work is not published.

Besides Amṛtānanda's work there are others more ancient and capable of supplying much iconographic material. One such work is the Niṣpannayogāvalī of Mahāpaṇḍita Abhayākara Gupta of the Vikrama-śīla monastery who flourished during the reign of the Pala King Rāma-pāla (A.D. 1084-1130). This valuable work is now published in the Gaekwad's Oriental Series as No. 109 with an elaborate introduction and a full summary of its contents.

The Niṣpannayogavali is a work on Maṇḍalas and is remarkable for its richness of information and brevity. It contains in all 26 Maṇḍalas in twenty-six chapters, some short, some long. All these Maṇḍalas describe innumerable deities of the Tantra cult. A large number of these descriptions is absolutely original, highly interesting and informative. Many of the names and forms which were altogether lost, are published here for the first time. Many of the deities described accurately in the work are not to be found anywhere in printed literature. The Niṣpannayogāvalī thus presents a unique, original, useful and most valuable information which constitutes our most authentic material for the study of the images and deities belonging to the Buddhist pantheon. Niṣpannayogāvalī outbeats Sādhanamālā since the material presented here is more varied, more extensive and more prolific.

What service this Nispannayogāvalī can render to Buddhism may be illustrated by a reference to the several hundreds of images of Buddhist deities discovered in the Forbidden City of Peiping in Manchuria. In July 1926 Stael Holstein the Russian archæologist received permission to visit a number of Lama temples situated in Peiping which seem to have been neglected for a long time. In the upper storey of one of these temples he found a collection of bronze statuettes constituting a Lamaist Pantheon which had consisted originally of 787 figures. These figures along with a series of photographs from three manuscripts written in Chinese were studied by the famous American Professor Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, and he published this rich material in two sumptuous volumes, entitled, the Two Lamaistic Pantheons in the Harvard Yenching Institute Monograph Series in the year 1937. The first volume contains an introduction, bibliography and indexes of deities in Sanskrit, Tibetan and Chinese. The second volume contains illustrations of innumerable deities.

These illustrations are of the utmost importance for the study of the Buddhist pantheon not only of China but also of India, Nepal and Tibet. The original images bear inscriptions in Chinese and sometimes in Tibetan and other languages, and the learned editor took great pains in restoring their original Sanskrit names. A large number of these names derived from Chinese sources is found in the Nispannayogavali with their full iconographic descriptions. Thus the Nispannayogavali provides the much needed descriptive texts which served as a basis for the artists to prepare the statuettes found in China. Since this book Nispannayogāvalī gives full iconographic descriptions of most of these deities it is not unreasonable to suppose that the Nispannayogāvalī formed at least one of the originals from which the artists obtained the correct idea of the form of the numerous deities represented in the statuettes. Otherwise it is difficult to conceive how form can be given to such obscure deities as the Sixteen Boddhisattvas, the Twelve Paramitās, the Twelve Vasitās, the Twelve Bhūmis, the Four Pratisamvits, etc. which are described accurately in the Manjuvajra Mandala of the Nispannayogāvalī. It is simply imposible to prepare images of these deities without the help of descriptions as given by Abhayākaragupta. The volume of information given in the Nispannayogavali of Abhayakaragupta is so great that an independent book is required to deal with them exhaustively.

Besides the above mentioned Nispannayogāvalī, there are numerous Tantric texts which furnish considerable material for the study of Buddhist iconography of the Tantric period with which this work primarily concerns itself. Some of the more important materials can be found in the original Tantra works such as the Heruka and the Hevajra Tantras, Candamahārosana Tantra, Vajravārāhī Kriyāsamuccaya, Vajrāvalī nāma Maṇḍılopāyikā, Yoginījāla Tantra Abhidhanottra Tantra and many others The list of such original Tantras furnishing valuable information on Buddhist deities can by no means be exhausted. The works above mentioned are all unpublished, and their handwritten copies can be found in the manuscript libraries such as the Durbar Library, Nepal; Asiatic Society's Library, Bengal; University Library, Cambridge; Musee Guimet, Paris; and the Russian Academy of Sciences in Leningrad. Numerous such manuscripts are also to be found in the hundreds of Buddhist monasteries of Nepal at Kathmandu, Pattan and Bhatgaon. Thus there is still an inexhaustive field for research and original work in Buddhist iconography alone. It is a pity that these valuable and original source books of Buddhism should remain unpublished in this country, and sooner attention is drawn to this field of work, the better it will be for the history of our

cultural past. It is a matter of deep regret that even to-day there are lakhs of handwritten manuscripts in India in private houses, and no effort is being made to collect or preserve them. Thus these valuable source books of Indian history and culture are allowed to perish in India. Sanskrit being the most important member of the Indo-European family of languages is world property to-day, and it is the duty of every scholar in the world to see that this precious heritage is not allowed to be dissipated in an irresponsible manner.

There is another class of manuscripts which bears miniatures and paintings of Buddhist gods and goddesses. The different recensions of the Prajñāpāramitā and Pañcarakṣā bear miniature paintings on them. Illuminated manuscripts of the Kāranḍavyūha and Bodhicaryāvatāra are also not unknown. The Pañcarakṣā manuscripts are to be found almost in every Buddhist house in Nepal, they bear different sets of miniatures, and are calculated to serve many household purposes. Holy books are illuminated with miniatures in order that they may be treated with respect by others, and in order that their sanctity may be increased and preserved.

By far the most important material for the study of Buddhist iconography is represented by sculptures, bronzes, metal images and miniatures. The earlier phases of Buddhism are more or less free from the representations of gods and goddesses. But scenes from Buddha's life, and Jataka stories were given preference in the earlier Buddhism. Such scenes and stories are found represented in stone at Sanchi, Bharhut, Amaravati and also in the Gandhara school. According to Professor Foucher the first image of the Buddha was fashioned in the Gandhara school of art.(1) Sculptures of Bodhisattvas and Hindu gods are not rare in this school. The sculpture remains at Amaravati are contemporaneous with those of the Gandhara school. The Mathura school followed closely and then came the sculptures of Sarnath, Magadha, Bengal, Orissa, Java and Nepal in the Tantric age. The paintings at Ajanta begin from the first century A.D. and the sculptures of Ellora and many other places, Buddhist cave temples of Southern and Northern India show the influence of immature Tantra on them. Sculptures produced in the earlier schools have received ample attention of great scholars, but images belonging to the Tantric and post-Tantric periods and profoundly influenced by the Tantras have not been so fortunate. The excavations at Sarnath, Nalanda, Kurkihar have brought to light a large number of images of Buddhist gods and goddesses belonging to the Tantra school, and it may be reasonably expected that the old strongholds of Tantric learning such as Odanta-

⁽¹⁾ Foucher: Beginnings of Buddhist Art and other essays, p. 127.

puri, Vikramaśila, Nālandā, Sarnath and Jagaddala monasteries will prove no less fruitful in this respect. The museums of Eastern India such as Sarnath, Patna, Calcutta, Dacca, Rajshahi, Mayurbhanj, Khiching and few others contain numerous metal images and sculptures belonging to the Tāntric cult. That Bengal in the pre-Muhammadan period was practically Buddhist is made obvious by the fact that the worship of Dharma and Mañjughoṣa still prevails there, and that numerous Buddhist sculptures are being constantly discovered throughout the length and breadth of the province. It is needless to add that the Buddhist images discovered in Bengal, Bihar and Assam are mostly the product of the Tāntric school of the Buddhists.

The wealth of sculptural and bronze remains in Nepal has not yet received the attention it deserved. Nepal is the only country which abounds in rich material for the study of Buddhist iconography, and in Nepal Buddhism can be studied as a living religion. Some of the Buddhist monasteries at Pattan are so rich in images that they can be said to constitute small museums by themselves. The stupa of Bodhnath alone contains no less than a hundred and eight sculptures executed in a neat manner. Occasional images of Guru Padmasambhava in the peculiar Tibetan technique and costume bespeak the Tibetan character of the temple. Forty-seven images in this famous temple are represented in Yab-yum and the rest are single. About ten of the single images depict the Siddhas of Tibet such as Mila-ras-pa, Mar-pa, Padmasambhava, Naro-pa and others. Although Tibetan in character the temple contains nevertheless some of the purely Indian gods of the Vajrayāna pantheon, such as Ṣaḍakṣarī Lokeśvara, Vāk, Heruka, Yamantaka and a few others. An old Tibetan tradition declares that in the matter of art Bengal comes first, Nepal second while the Tibetan and Chinese are the worst.

At Simbhu in Nepal one can witness the grandeur of an excellent Buddhist museum where the finest specimens of Buddhist sculptures are preserved round about the Stūpa itself and in the surroundings. At the Macchandar Vahal or the temple of Matsyendranātha the great Nātha Yogin, there can be found 108 different forms of Avalokiteśvara painted on a running panel in colour. Images and forms of deities that are not available in India are to be found in plenty in the Buddhist monasteries in Nepal. Anywhere in Nepal round a central stūpa tiers of small chapels rising from the ground to the top are found to contain first class artistic specimens of Buddhist gods and goddesses. In monasteries which are run by courteous and learned Tāntric monks one can find quite a number of images, sculptures, bronzes, paintings

⁽¹⁾ These 108 forms are illustrated in the Appendix at the end of this volume.

and illuminated manuscripts. It is possible to have an idea of the enormous wealth of cultural remains in Nepal, when it is remembered that the number of monasteries at Kathmandu alone exceeds five hundred.

In Nepal, interesting material for the study of Buddhist iconography is obtained from an entirely unexpected quarter. There is a class of people called the Citrakāras or professional artists. They are so proficient in their art that they can produce an excellent drawing of any Buddhist deity in a few minutes. These artists seem to have a phenomenal memory with regard to the iconographic details such as the number of faces and hands, the pose, the symbols, the weapons and the parental Dhyāni Buddha. They prepare such drawings in the presence of the customer without ever referring to a book or painted specimen, although at home they keep albums full of drawings in black and white and paintings in colour all relating to Buddhist deities. The specimens obtained from a gifted Citrakāra named Vīrmān are reproduced in the body of the book in large numbers. All line drawings, barring the twenty-four Bodhisattvas, reproduced in this volume are from his drawings in black and white.

The above is a short survey of materials of different kinds that are available to the student of Buddhist iconography. It may be noticed that the images, sculptures, bronzes, drawings, miniatures, and the gods and goddesses represented by these, together with the literature explaining them, all belong to the Tantric mode of thought and culture. They are brought together under the comprehensive term of Vajrayāna or the "Adamantine Vehicle". It leads therefore to a consideration of that form of Budhhism which is well known as Vajrayāna.

2. Vajrayāna Mysticism.

Both the Hindus and the Buddhists were alike prolific writers on the Tantras and the literature extant on them is wonderfully extensive. One of the reasons why the word Tantra cannot be defined is that the Tantra comprises an astounding number of subjects along with its own numerous sub-divisions. Whatever was best, whatever was ennobling and whatever was beautiful in India were all incorporated in the Tantra. Tantric literature contributes a great deal to such sciences as astronomy, astrology, medicine, alchemy, chiromancy, horoscopy, divination, prognosis, Yoga and Hathayoga. The Tantra is an admixture of religion, philosophy, science, superstition, dogmas, psychic exercises and mysticism. In this wonderful literature is locked up much of the cultural history of India, and when this literature is intensively studied, it will reveal a great deal of India's past history and culture, particularly for the period between the 7th century A. D. right upto the Muhammadan conquest. It may here be mentioned that the Tantras, inspite of all their faults, are peculiarly Indian and represent India's contribution to world culture. A literature of this kind is not found in the history and civilization of any other country in the world.

To understand the rise of Vajrayāna it is necessary to go back to the original teachings of the Buddha. Lord Buddha prescribed two Yānas in the beginning, namely, the Srāvakayāna and the Pratyekabuddhayāna. The Srāvakas were to hear from a Buddha but they had to wait till the advent of another Buddha for their emancipation. In the meanwhile the Srāvakas could teach, but they could neither attain Nirvāna themselves nor help others to attain it. The Pratyekas were eminent men; they could attain Nirvāna by their own efforts, without the help of a Buddha but they could not impart Nirvāna to others.

Buddhism continued in this state till the rise of the Mahāyāna properly called, the Bodhisattvayāna. The Mahāyānists dismissed the previous Yānas with the contemptuous epithet of Hīnayāna. They claimed that they could not only attain Nirvāna, nay even Buddhahood, with their own unaided efforts, but could also help others to attain these ideals. The distinction between Mahāyāna and Hīnayāna is graphically described in the earliest work, the Mahāyānasūtrālaṅkāra, attributed to the famous Buddhist sage Asaṅga.

Thus there were three Yānas in Buddhism about 300 A. D. which may approximately be taken as the time of Asanga. But against these three Yānas there were four schools of philosophy in Buddhism, namely, the Sarvāstivāda (Sautrāntika), the Vāhyārthabhanga (Vaibhāṣika), the Vijnānavāda (Yogācāra), and the Ṣūnyavāda (Madhya-

maka). How these four systems of philosophy were distributed amongst the three Yānas is one of the vital questions of Buddhism. The Tattvaratnāvalī of Advayavajra (12th century A. D.) answers this question in a praiseworthy manner. According to this authority "Three are the Yānas, Śrāvakayāna, Pratyekayāna and Mahāyāna. There are four theories; Vaibhāṣika, Sautrāntika, Yogācāra and Madhyamaka. Śravakayāna and Pratyekayāna are explained by the theories of the Vaibhāṣikas. Māhāyāna is of two kinds: Pāramitānaya and Mantranaya. Pāramitānaya is explained by the theories either of Sautrāntika, Yogācāra or Madhyamaka. Mantranaya is explained by the theories of Yogācāra and Madhyamaka only".

Thus Mantranaya commences with the most abstruse theories of Śūnyavāda and Vijñānavāda. Advayavajra in one place says,—"Mantranaya is very abstruse. It concerns men who seek emancipation by deep and solemn methods. It is also very extensive owing to the understanding of such theories as the four symbolic representations. Therefore, the author is not fit to explain it". ² Advayavajra cites for his authority a statement which says that the Mantraśāstra transcends all other Śāstras, because though the Śāstras have the same common object there is no fear of ignorance here. The means are many and the end not difficult of attainment by men whose senses are sharpened to the highest degree. Advayavajra in his Sekanirṇaya accepts the Mahāsukha theory, dilates upon the various stages of the Mahāsukha which according to him is not possible of attainment without the Śakti the embodiment of Karuṇā. ³

It is hardly necessary now to state that the Buddhism of the Lord Buddha found entirely different expressions as time passed, from century to century, so much so, that even if Buddha is reborn, he will not be able to recognize Vajrayāna or the Buddhist Tantra as his own handicraft. Though the Buddha was antagonistic to all sorts of sacrifices, sorcery, necromancy or magic, he nevertheless is credited by some later authorities with having given instructions on Mudrās, Maṇḍalas, Yoga and Tantra, so that prosperity in this world could be attained by his less advanced disciples who seemed to care more for this world than for the Nirvāṇa preached by him. India in Buddha's time was such that any religion which dared forbid all kinds of magical practices, could hardly be popular. A clever organiser as the Buddha was, he did not fail to notice the importance of incorporating magical practices in his religion to make it popular from all points of view. The Tantras and

^{1.} Adv. p. 14 2. Adv. p. 21 3. Adv. p. 28 4. Tattvasangraha of Śantarakṣita "Taduktamantrayogādiniyamād Vidhivat Kṛtāt. Prajñārogyavibhutvādidṛṣṭadharmo-pi jāyote. Śloka 3487

Mantras were all there in the time of the Buddha, but unfortunately, we do not possess any connected account of them except a few works on the Dhāraṇis in which the Chinese were interested in the beginning of the Christian era. These Dhāraṇis are only unmeaning strings of words which are said to confer great merit when mutterred repeatedly for a number of times. Then comes the worship of Buddha in the Prajñāpāramitā with all the paraphernalia of worship such as are found in the Tantras. Then follow the different recensions of the Prajñāpāramitā, its sūtra, hṛdayasūtra, its Dhāraṇi and Mantra the recitation of all of which confers the benefit of reading the whole of the Prajñāpāramitā scripture. This is a very old work and was translated into Chinese in the second century. A. D. The Mañjuśrimūlakalpa appears to be a product of the same period and is full of deities, mudrās, maṇḍalas and Tāntric practices, which became systematized in the Guhyasamāja Tantra in circa 300 A. D.

The Buddhist Tantras belong undoubtedly to Mahāyāna although it is quite possible to infer the presence of magical practices amongst the followers of the early Buddhism. The Tantras were a development of the Yogācāra which was inspired by the Śūnyavāda of the Madhyamakas. Vajrayāna marks a step in advance even of the Yogācāra thought.

The Mahayana in the opinion of the Vajrayanists is co-extensive with what they called Dharma which they considered as eternal and to which was given a more important place in later Buddhism, than was assigned to the Buddha himself. The Vajrayanists refer to Śunya in all their writings, but this is not the Sunya of the Madhyamakas about which neither existence nor non-existence nor a combination of the two nor a negation of the two can be predicated. To the Madhyamakas both the subject and the object are Sunya in essence; there is no reality either of the mind or of the external world. Obviously, this is a position which was not agreeable to the Vajrayanists because to them a positive aspect in the Śūnya is absolutely necessary. or the Vijñānavāda goes a little further and the view of Vijñānavāda as formulated by the school is that when emancipation is obtained it does not become Śūnya, but turn into eternal consciousness. Vajrayana, on the other hand, is characterized as the 'Path' which leads to perfect enlightenment' or what they call in Sanskrit 'Anuttara Samyak Sambodhi'. Vajrayāna literally means the adamantine path or vehicle, but its technical meaning is the 'Śūnya Vehicle' where Śūnya is used in a special sense to represent Vajra. It is said,—

^{1.} Bhattacharyya: Buddhist Esoterism, p. 24

"Śūnyatā is designated as Vajra because it is firm and sound, and cannot be changed, cannot be pierced, cannot be penetrated, cannot be burnt and cannot be destroyed". 1

The Mahāyanists differ from the Hīnayānists who are keen on obtaining liberation for themselves by their own efforts. The Mahāyānists, on the other hand, do not care for their own salvation. They are more solicitous about the deliverance of their fellow creatures than about their own. Their compassion for the sufferings of others actuates them to renounce their comforts, merits and even their right to salvation. The ideal of a Mahāyānist finds expression in the Kāraṇḍavyūha where the ideal Bodhisattva Avalokitesvara is represented as refusing his well earned Nirvāṇa until all beings of the world were in possession of the Bodhi knowledge and obtained freedom from worldly miseries. ²

This then may be considered to be the goal of every Bodhisattva, which can be reached by following the tenets either of Śūnyavāda or of Vijñānavāda. The Madhyamaka theory postulated a transcendental state but the Yogācāra added the element of Vijñāna 'consciousness' to Śūnya. The Bodhi mind is a chain of Vijñāna which is changing every moment, the Vijñāna of the previous moment giving rise to the Vijñāna of the succeeding moment with the same memory the same conformations and same qualities, and this process goes on till Vijñāna attains liberation.

Now, this is the sort of emancipation to which the Vijnanavadins led their followers. In this Nirvana, as is already pointed out, there are two elements, Sūnya and Vijnana. The Vajrayana which is a direct outcome of the Yogacara school introduced a new element or the element of Mahasukha 'eternal bliss' to their conception of liberation. The evolution of Buddhism became complete and found full expression in Vajrayana.

Vajrayāna introduced many innovations of a revolutionary character. It introduced, for instance, the theory of the five Dhyāni Buddhas as embodiments of the five Skandhas or cosmic elements and formulated the theory of the Kulas or families of the five Dhyāni Buddhas from which deities emerge according to need. It introduced the worship of the Prajñā or Śakti in Buddhism for the first time, and a host of other things including a large number of gods and goddesses, their Sādhanas

^{1.} Adv. p. 23

^{2.} Kāraņdavyūha, ed. Sāmāśrami, pp. 21-22

for the purpose of visualisation, Mantras, Tantras, Yantras, Mudrās, Maṇḍalas, mystic realizations and psychic exercises of the most subtle character.

It is not possible to trace the origin of Vajrayana without referring to the Tibetan authorities and ancient Tantric authors. reported to have said 1 that Tantrism existed from very early times and was transmitted in a secret manner from the time of Asanga down to the time of Dharmakīrti. Asanga who was a brother of Vasubandhu (280-360 A. D.) must have flourished circa 300 A. D. and Dharmakirti who is not mentioned by the Chinese traveller Hiuen Thsang but is referred to with great respect by I-Tsing very probably belonged to a period between 625-675 A. D. Thus it can be seen that during a long period of nearly three hundred years Tantrism was handed down from Gurus to disciples in an occult manner, before its followers could be numerically strong enough to preach their secret doctrines in public. It seems, therefore, reasonable that the Mahasiddhas such as Saraha, Nāgārjuna, Luipā, Padmavajra, Anangavajra, Indrabhūti and the rest who were masters of Tantra and were great authors and magicians, were the chief agents to boldly and publicly preach their doctrines and exhort people to follow their tenets, doctrines and practices. Their endeavours combined with their unique personal achievements must have converted a considerable number of people to Vajrayana faith.

It is rather difficult to point out the source of information from which Taranath drew his inspiration, but a perusal of such Tantric works as the Guhyasiddhi of Padmavajra and the Jñanasiddhi of Indrabhūti makes it possible to infer that it was the Guhyasamāja which was regarded as the most ancient and the most authoritative work of the Tantra school. Padmavajra not only advocates the cause of Tantric Buddhism but also gives a succinct digest of the work which he calls Śrī-Samāja or the 'Venerable Samāja' in his treatise which is still unpublished. Indrabhūti in his Jñānasiddhi acknowledges the Guhyasamāja as the work of highest authority, and gives a summary of some chapters and the topics dealt with in this work. There is thus hardly any doubt that the Guhyasamāja is the original Sangīti which introduced for the first time the tenets of Vajrayana into Buddhism. It is believed to have been introduced in an Assembly of the Faithful by Lord Buddha who is here called Sarva-Tathagata-Kaya-Vak-Citta. The Guhyasamaja is written in the form of a Sangīti and is considered highly authoritative even now amongst the Vajrayānists, and is regarded as one of the Nine Dharmas of Nepal. This is evidently the first work of Vajrayana, and

^{1.} Kern: Manual of Buddhism, p. 133

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Asanga quite conceivably may have had something to do with it, as it is commonly believed that the Tantras were introduced by Asanga after being initiated by Maitreya the Coming Buddha in the mysteries of Tantra in the Tusita heaven. ¹

It cannot be denied that in the very beginnings of Buddhism and even when Mahavana sprang up in later times a very strict discipline was enjoined on the followers of the faith. On the monks the rules were very strictly put into operation. For instance, they must not have anything to do with women, must not take any forbidden food. Wine, flesh, fish, appetisers and such objects of enjoyment were specially forbidden. The rules were indeed good and were very attractive in the time of the Buddha. But it is wholly absurd to obedience to such strict disciplinary measures from all members of the Sangha even in the Buddha's life-time, if not for centuries after his disappearance. And after all, what will be the result? Freedom from births and rebirths was only a possibility, and success at best was only questionable! The members of the Sangha must have revolted from time to time against the unnatural rules of discipline imposed on them, and party quarrels were already in evidence in the Second Great Council when the Mahāsānghikas were expelled from the Orthodox church by the Sthaviras or Elders, because the latter were unwilling to make any concession on the ten minor points of discipline. Rebellion against the rules on broader and more important matters of discipline must have been in existence amongst the monks but they could not create a party of their own which could sufficiently withstand the criticisms of the orthodox section which was sure to go against them and denounce them as heretics. Those monks who saw salvation only in leading a natural life went on devising plans to modify their faith according to their light, probably by writing what is called the original Tantras which were secretly handed down through trusted disciples who could practice their secret rites without let or hindrance. These Tantras are in the form of Sangitis and are said to have been delivered by the Buddha in an Assembly of the Faithful. It is in this Sangiti form that all new ideas were introduced into Buddhism and the Sangitis were very powerful agencies in the introduction of innovations, because Buddhism will not be prepared to accept anything as true unless spoken by the Buddha in a public assembly.

The orthodox followers of the faith were sure to challenge anything that had not been sponsored by the Buddha, and that seems to be the

^{1.} For further information refer to introduction to Guhyasamāja published in the Gaekwad's Oriental Series, (GOS).

reason of the great popularity of the Sangīti literature. The original Tantras of Buddhism are written in the Sangīti form wherein are inculcated doctrines which are diametrically opposed to the original teachings of the Buddha. Easy methods leading to happiness in this world were held out in this literature, easy paths leading to salvation were shown; great parade was made of the merits accruing from the repetitions of the Mantras, Dhāranīs, panegyrics and worship of gods and goddesses. But everywhere any casual reader can detect a desire on the part of the authors to thwart all unnatural rules and regulations imposed on the followers. These disciplinary regulations, as a consequence gradually slackened down one after another, and ultimately when the Vajrayānists gained in power the secret doctrines no longer remained secret, but were openly preached and practised to the great annoyance of the orthodoxy.

In order to increase the popularity of Vajrayana the followers included in it every conceivable tenets, dogmas, rites and practices that were calculated to attract more adherents. Thus the leading tenets of Mantrayana along with Mantras, Mandalas, Mudras, gods and goddesses were included in Vajrayana. The earliest work of this class is said to be the Vidyadharapitaka which has been characterised by Hiuen Thsang as belonging to the canonical literature of the Mahāsānghikas. But this work is not available in original Sanskrit, and it is not possible to say anything with regard to the contents of the text. But with regard to another work the Mañjuśrimūlakalpa the circumstances are different. This extensive work is published in the Trivandrum Sanskrit Series in three volumes. The text forms a part of the ancient Vaipulyasutras of Mahāyāna and is decidedly the earliest work of Mantrayāna at present available. It is written in the Sangiti style in prose and in verse, and in an archaic style closely resembling the Gāthā style, and is written throughout in what is called the Mixed Sanskrit. This work must have been very popular even after the destruction of Buddhism in India as will be evident from the fact that the book was copied only about four hundred years back in a monastery of South India by Ravicandra the head of the Mūlaghoṣa Vihāra. ¹ The Mañjuśrīmūlakalpa deals with the formulae and practices which lead both to meterial prosperity and spiritual regeneration, and belongs to the early centuries A. D. but decidedly after the time of the composition of the Amitayus Sutra or the Sukhāvatī Vyūha which ushered in the conception of Amitābha and Avalokiteśvara for the first time in Mahāyāna. The Amitāyus Sūtra was first translated into Chinese in a period between A. D. 148-170, and hence the time of its composition may be fixed at about 100 A. D. 2

See introduction to the Mañjuśrimūlakalpa by the editor, Ganapati Shastri.
 Sukhāvativyūha, p p. 1, 28, 32

The Mañjuśrimūlakalpa in that case would only be about a hundred years later than the Amitāyus Sūtra. If the Guhyasamāja is accepted as the very first work of the Vajrayāna school it must be admitted that much time must have elapsed between the age of the Mañjuśrimūlakalpa and that of the Guhyasamāja which is put down in circa 300 A. D. ¹

The beginning of the Sangīti in the Manjuśrimulakalpa is in the orthodox style as opposed to the Tantric style which is decidedly later, and where Bhagavan is introduced in the company of a large number of women instead of an assembly of pious and devout Bodhisattvas only as in the earlier Sangitis. The doctrine of the five Dhyani Buddhas or even their names, Mudras, Mantras, families, Saktis, colour and direction are all absent in the Manjusrimulakalpa. Moreover, the Mantras and Mudras which were later systematized in the Vajrayana work of Guhyasamāja are found scattered in the body of the text of the Mañjuśrimulakalpa in a disorganised manner. The Mantras of some of the Dhyani Buddhas are indeed to be found in the Manjuśrimulakalpa although not exactly in the same meaning and form as in the later Guhyasamāja. The Mañjuśrīmūlakalpa further apeaks of Mantrayāna but it does not refer to Vajrayana which is mentioned for the first time in the Guhyasamaja the Tantra of Secret Communion. Under the circumstances it is possible to call the Mañjuśrimulakalpa as one of the earliest Mahāyāna Sūtra works on which perhaps is based the outward foundation of the Vajrayana system. Yet one who willread this work carefully will not fail to notice that it is a product behind which there is a history of development of several centuries. And probably, if ever one can go to the root of Mantrayana one will have to voice the opinion of Śantarakṣita and Kamalaśila that instruction on Tantras, Mudras and Mandalas were delivered by the Buddha for the benefit of such followers as would care more for their material prosperity than spiritual.

Vajrayāna thus included in its purview all varieties of attractive tenets, notions, dogmas, theories, rites and practices, and incorporated all that was best in Buddhsim and probably in Hinduism also, and owing to this circumstance Vajrayāna attained great fame and popularity. It satisfied everybody, the cultured and the uncultured, the pious and the sinner, the lower and the higher ranks of the people and devotees. Vajrayāna catered to all tastes with equal efficiency, and it had something useful for everybody. Its universal popularity became an established fact.

It is difficult to say from what exact locality Tantrism took its origin. In the Sadhanamala are mentioned the four Pithas or sacred spots of the

^{1.} See introduction to Guhyasamāja, where this date has been discussed.

Vajrayānists, namely, Kāmākhyā, Sirihaṭṭa, Pūrṇagiri and Uḍḍiyāna. The Tibetan authorities are of opinion that the Tāntric Buddhism originated from Uḍḍiyāna. The location of Uḍḍiyāna thus is important for the history of the Buddhist Tāntric literature.

Uddiyāna is mentioned in the Sādhanamālā rather frequently. The earliest manuscript of the Sādhanamālā is dated in the Newari Era 285 which is equivalent to A. D. 1165. In this work Uddiyāna is connected with the Sādhana of Kurukullā, Trailokyavaśamkara, Mārīcī and Vajrayoginī. The Sādhanamālā also connects Uddiyāna with such Tāntric authors as Saraha. The Jñānasiddhi of Indrabhūti is stated in the last colophon as having started from Uddiyāna (Odiyāna).

Uḍḍiyāna being one of the four Pīṭhas sacred to Vajrayoginī should be at least near Kāmākhyā (Kāmarūpa), and Sirihaṭṭa (Sylhet) in Assam and it is not unusual to think that all these four Pīṭhas received their sanctity from temples dedicated to Vajrayoginī. Thus Uḍḍiyāna has to be located in Eastern and Assam area.

In the mediæval period when Tantras flourished, Vanga and Samataṭa were the two important centres of culture in Bengal. Vanga included the present Dacca, Faridpur and Backerganj districts, while Samataṭa comprised the present Sylhet, Chittagong, Tipperah and Mymensingh districts. That Vanga and Samataṭa were the two great centres of culture in Bengal is borne out by the numerous Buddhist and Brahmanical images of the Tantric type discovered in the whole of this region. Numerous old inscriptions, remains of old buildings, coins and terracottas found in these regions, confirm the conclusion that from the Vanga-Samataṭa area radiated different streams of culture to the rest of Eastern India. ¹

In this Vanga-Samatata region one of the most important places is the Parganā Vikrampur in the Dacca district. Anyone acquainted with the ancient inscriptions of Bengal will be able to appreciate the importance of Vikrampur which is sometimes mentioned as the seat from which imperial charters were issued. There was a great Buddhist monastery here in the reign of the Candras and the Senas. Atisa Dīpankara, famous in Tibetan history as a great scholar and master of Tāntric lore, is said to belong to the royal family of Vikrampur. Vikrampur is recognized even to-day as one of the foremost places of culture in East Bengal.

In this Pargana Vikrampur there is a fairly large and well-populated village which is now known by the rather extraordinary name of

^{1.} Bhattasali : IBBS, intro. p. xxviii.

Vajrayogini. Round about this village numerous Vajrayāna images have been discovered, and among them may be noticed images of Jambhala, Parṇaśabari, Vajrasattva and Tārā. The term 'Vajra' in Vajrayogini is also a familiar Buddhist word. Vajra is equivalent to Śūnya. Vajrayogini is a Buddhist deity which the Hindus borrowed in the form of Chhinnamasṭā. Thus the name of the village appears to be unmistakably Buddhist. The village must have derived its name from the temple of Vajrayogini which was in existence in early times.

It has already been pointed out that the temples dedicated to Vajrayogini could only be expected at four places, Kāmākhyā, Sirihaṭṭa, Pūrṇagiri and Uḍḍiyāna. Out of these Kāmākhyā and Sirihaṭṭa (Sylhet) still retain their original names. Pūrṇagiri which signifies a hill is not identified yet with certainty. But it is possible to spot the fourth place which is connected with Vajrayogini. Thus it becomes evident that the present village Vajrayogini was originally known as Uḍḍiyāna but as the deity Vrjrayogini became more popular later, the original name gradually disappeared giving place to the name of the deity. Tāntrism of the Buddhists therefore originated here in Uḍḍiyāna-Vajrayogini, and thence was transmited to the rest of India. 1

One of the chief topics dealt with in Vajrayāna is the deity. These deities are a product of psychic exercises of the most subtle character, and are visualized by the worshipper in the course of intense meditation. These psychic exercises are called the Sādhanas a collection of which is published in the Sādhanamālā already referred to. To appreciate Buddhist iconography, therefore, a reference to the Sādhana process of god-realisation is necessary. This process is described in the next section.

3. The Psychic Process of Sadhana.

The Tantrics of ancient India were formidable optimists. They intuitively realised that though this universe is composed of matter and spirit, it is the spirit which always dominates over matter, and is undoubtedly more powerful than the latter. There were several schools of thought in ancient India which took it for granted that spirit was supreme and that this spirit should be developed in order that power may be gained. Amongst these schools the Yoga and Tantra were preeminently the most influential and popular. The followers of these schools, particularly the latter, wanted to achieve through spiritual or psychic power everything that could be achieved in the material sphere. To-day for quick travel the material world presents to us railways,

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For further details, see the author's article, entitled The Home of Tantric Buddhism in B. C. Law Commemmoration Volume, Vol. I.

aeroplanes and steamers, but the Tantrics claimed that by spiritual culture weight of the body can be so reduced that it can fly over space to any distance within the shortest possible time. To-day for information about kinsmen in distant lands people send letters, wires and cables, but the Tantrics claim that by intense meditation alone they can visualize what is happening in other parts of the world, either by a projection of the mind or by mentally travelling the distance in a few seconds. For conversing with a friend at a long distance the material world provides telephones and wireless instruments but the Tantrics claim that by psychic exercises they can hear anything from any distance, even the voice of gods and other invisible beings in the firmament. When a man suffers from disease the material world provides doctors, medicines, injections and so forth, but to a Tantric these are unnecessary. By developing psychic resources of the mind he can cure by a mere glance, or touch or by recitation of Mantras. These extraordinary powers of the mind are called Siddhis.

Thus it can be seen that the Tantrics recognised long before the present age that psychic culture is of the utmost importance in life, and through these exercises anything that can be accomplished in the material sphere can be achieved in the psychic sphere. This tendency even in the present day is a dominating factor in Indian life, and no one should wonder seeing people running after Sadhus and Sannyasins leaving aside modern scientific men in many of their difficulties. Occasionally, stories are told of miraculous powers of ascetics over the elements of nature or of their power of curing diseases for which apparently no recognised system of scientific medicine has discovered a cure. There are many such Yogins even now in India moving about in jungles, cities, caves and mountains, possessing wonderful and miraculous powers.

The Tantrics who were the advocates of psychic culture, by persistent efforts through mental exercises, used to obtain super-normal powers which were known as Siddhis. Those who gained such Siddhis were called Siddhas, and the process through which they obtained Siddhis called Sadhana. In the Yogasutra which is recognised to be the earliest work in Sanskrit on the subject of psychic exercises, enumerates eight different Siddhis. Later works mention more and the Brahmavaivarta Purana mentions thirty-four kinds of Siddhis including the eight already mentioned in the Yogasutra.

The Siddhas or those who attain super-normal powers are considered to be of three distinct varieties, the Best, Middling and the Mild. The first class magicians can fulfil all their desires by mere thought, that is to say, as soon as a desire arises in his mind it is instantly fulfilled.

The Middling variety of Siddhas is able to conquer death, commune with gods, enter unperceived into dead bodies or homes of others, move in the air, hear the gods talk, understand all terrestrial truths, obtain conveyances and ornaments, and are able to bewitch people, perform miracles, remove diseases by glance or touch, extract poison, obtain erudition in scriptures, renounce all worldly enjoyments, practise Yoga in all its subdivisions, show compassion to all beings and even obtain omniscience. The Mild or the third class of Siddha obtains fame, long life, conveyances, ornaments, familiarity with the king, popularity with royal personages and people of influence and power, wealth and prosperity, children and family.

The Siddhas of the first and second class were known as Mahāsiddhas 'Great Magicians' and in India their number was recognized as eighty-four. Most of these Mahāsiddhas flourished during the Pāla Period of Indian history (8th to 12th centuries A.D.) and were famous because of their uncanny and prodigious feats.

The Sadhana or the process prescribed for attaining the different Siddhis forms the bulk of the Tantric literature of both the Buddhists and the Hindus. Thousands of Sadhanas were written, both in prose and in verse, in Sanskrit and thousands were translated into Tibetan and are now preserved in the pages of the Tibetan Tangyur. Besides, every Tantric manuscript, cart loads of which are even to-day to be found in public and private collections, describes the Sadhanas through which Siddhis are possible of attainment. The Buddhists had a special literature called the Sadhanas and they were always written in Sanskrit by many of the well known Tantric authors and the Mahasiddhas. This literature is now almost lost in original Sanskrit, but fortunately for us some collections of Sadhanas are still extant. These collections were given the names of Sādhanamālā and Sādhanasamuccaya, and a critical edition of all available Sadhanas in these two collections is already published in two volumes in the Gaekwad's Oriental Series as Nos. 26 and 41. The publication of these Sadhanas has revealed a number of hitherto unknown and important facts. The Sadhanas revealed that the Buddhists were not lagging behind any other religion in India in the matter of psychic culture as advocated in the Tantras. Secondly, as these Sadhanas contain the description of a large number of Buddhist deities it becomes possible to differentiate them from the deities of the Hindu and Jain faiths, and to determine the purpose for which they were made and what they stood for.

The Sādhanas being most important for the study of Buddhist iconography it is necessary to give a general idea of the contents of the Sādhana or the detailed process through which spiritual eminence

or Siddhi is obtained. For this purpose a summarised translation of an elaborate Sādhana in the Sādhanamālā is given here. But before proceeding to translate the Sādhana it may be emphasized that it is a purely psychic process for the realisation and visualisation of the deity with whom the worshipper is asked to identify himself. The Sādhana in all cases is prescribed for the realisation of some god or goddess according to a fixed procedure laid therein.

For describing the contents of the Sādhanas a specimen is here selected which is published as Sādhana No. 98 in the Sādhanamālā of the printed edition, for the realisation of the goddess Tārā, composed by Sthavira Anupama Rakṣita who was a well-known Tāntric author and who flourished before 1165 and whose works, five in number, are preserved in translation in the Tibetan Tangyur. The contents of this Sādhana is given below.

"The worshipper after leaving the bed in the morning should wash his feet and face and after purifying himself should go to a place which is lonely, agreeable, besmeared with scents, strewn with fragrant flowers, and then sit there in an easy pose. Then he should meditate on his heart the orb of the moon which originates from the first syllable -A-and on it think on the form of a beautiful blue lotus. On the filament of the lotus he should meditate on another moon the yellow germ syllable—Tām—as destroying the darkness of ignorance, illuminating innumerable worlds of the ten quarters, and bringing from the firmament innumerable Buddhas and Bodhisattvas.

"Then after an elaborate worship of these great compassionate Buddhas and Bodhisattvas with celestial flowers, incense, scents garlands, unguents, powders, mendicant dress, umbrellas, flags, bells, banners and the like, the worshipper should confess his sins with the following words; 'Whatever sinful deeds I have done, caused to be done, or consented to be done, in this endless cycle of creation, everything I confees'.

"Thereafter, meditating on the restraint of wrong deeds he should give his assent to the meritorious deeds of others with the following Mantra; 'I assent to the virtuous deeds of the Sugatas, Pratyekas, Śrāvakas, the Jinas and their sons the Bodhisattvas, and of the world with all the gods beginning with Brahman'.

"Then he should take refuge in the Three Jewels with the Mantra; I take refuge in the Buddha so long as the Bodhi essence subsists; I take refuge in the Dharma so long as the Bodhi essence subsists; and I take refuge in the Sangha so long as the Bodhi essence subsists'.

"Thereafter the adherence to the path of the Tathagatas should be made with the Mantra: 'By me shall be followed the path indicated



by the Tanthagatas and naught else'.

"Then a prayer should be uttered with the Mantra: 'The gods and the Tathagatas instruct me with such incontrovertible advices on law by which all beings may be freed from the bonds of the world quickly'.

"Then he should meditate on the results of his meritorious deeds with the words; 'Whatever merit I have acquired by the seven kinds of extraordinary worship like the confession of sins, etc. all that I devote to gain at the end the final Sambodhi'.

"After having finished the seven kinds of extraordinary worship the deities should be dismissed with the formula: Om Āḥ Muḥ- or with the following words: Thou movest now according to Thy will, being besmeared with the sandal paste of Sīlas (conduct), wearing the garments of the Dhyāna (meditation) and strewn with the flowers of the Bodhi (Enlightenment).

"Then the worshipper should meditate on the Four Brahmas, of Friendship, Joyousness, Compassion and Indifference. Friendship is the love that exists in all beings like the love towards the only son, or like its fruition in their welfare and happiness.

"Compassion again is of what kind? It is the desire to save all beings from misery and from causes that lead to misery. The desire that I shall even save the beings who are burnt in the great fire of suffering from the three evils and have entered the prison of Samsāra is what is called Compassion. Or it is the desire to save all beings suffering from the three evils from the sea of Samsāra.

"Muditā or Joyousness is of the following nature. It is the desire in all beings of the world for the attainment of Buddhahood which is unlikely to materialize. Or it is the attraction in all beings towards the virtues that exist in the world and to the enjoyment of spiritual powers arising out of them.

"What is Indifference or Upeksā? It is the doing of great welfare to all beings, good or bad, by overcoming adverse requests and obstacles. Or it is the desire that comes of its own accord to do good to all beings without the least craving for any return, love or hatred. Or it is the indifference towards the eight human institutions of gain or loss, fame or notoriety, praise or blame, pleasure or pain, and similar things.

"Thus meditating on the Four Brahmas the inherent purity of the phenomenal world should be meditated upon. All phenomena are indeed inherently pure, and therefore, the worshipper should think himself to be pure by nature. This natural purity of all phenomena should be established by the formula: Om svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho'ham—. If all phenomena are inherently

pure, where then is the possibility of the cycle of existence? Because of its being covered up with such thought categories as the subject and the object. The way of purging of this impurity is the meditation on the good path. By this it is made to disappear. Thus is established the inherent purity of all phenomena.

"After meditating on the purity of the phenomenal existence the Śūnyatā of all phenomena should be meditated upon. Here Śūnya means this. He should conceive the entire universe with its mobile and immobile creations as the clear manifestation of non-duality when the mind is devoid of all the extensions of such thought categories as the subject and the object. The Śūnyatā should be established by the formula—Om Śūnyatājñānavajrasvabhāvātmyako'ham—.

"Then as previously stated, the worshipper should meditate on his heart the goddess Āryatārā who originates from the yellow germ-syllable—Tām—placed on the orb of the moon with the deer on its lap.

"The worshipper should meditate on goddess Āryatārā as one-faced and two-armed of deep green complexion, fully decked in all ornaments, of youthful appearance, clad in celestial garments, holding on her crown the miniature figure of the parental Dhyāni Buddha Amoghasiddhi. The deity should further be meditated upon as sitting in the ardhaparyanka attitude and showing the gift-bestowing signal in the right hand and carrying a full-blown lotus in the left hand.

"The goddess of this description should be meditated upon as long as desired. Then the eternally accomplished Bhagavati should be drawn out from within by the spreading rays that illumine the three worlds, the rays that issue forth from the yellow germ syllable—Tām-placed on the orb of the spotted moon which is enclosed within the filament of a beautiful blue lotus. After thus discovering her, she should be placed on the firmament and should be worshipped with the offerings of scented water and fragrant flowers contained in the vessel inlaid with gems at the feet of the goddess. She should also be worshipped with various rites, external and internal, by means of flowers, incense, light stick, food offerings, scents, garlands, unguents, powders, mendicant dress, umbrella, flags, bell, banner and the like. Thus after repeatedly worshipping her and offering her panegyrics, the Mudra or the mystic signal should be exhibited. The palms of the hands, should be joined together with the two middle fingers stretched in the form of a needle. The two first fingers should be slightly bent their tips touching the third phalanges of the first fingers. The two third fingers should be concealed within the palm, and the two little fingers should be stretched. This is called the Utpala Mudra or the signal of the night lotus.

"With this Mudrā the goddess of the essence of Knowledge in the front should be propitiated, and then she should be commingled with the goddess of the essence of Time within, and by so doing the non-duality of the two should be meditated upon. Then the rays issuing forth from the yellow germ syllable—Tām—placed on the spotless moon will appear to him as illumining the ten quarters, as causing the removal of the poverty and misery of all beings by showers of various gems and as satisfying them by the nectar of advice on the nature of Sūnya.

"Engaging himself in doing good to the world, the worshipper should meditate on the form of goddess Tārā which is identified with the universe. Further, he should meditate repeatedly until tired on the yellow germ syllable and the Bhagavatī contained therein. He who is unable to meditate thus should mutter the Mantra which in this case is—Om Tāre Tuttāre Ture Svāhā—. This is the lord of all Mantras, is endowed with great powers, and is saluted, worshipped and revered by all Tathāgatas.

"After having finished his meditation on the form of Tārā he should think the world as identical withe th goddess and should move about thinking his own form as that of the goddess. Generally speaking, those who meditate on the Bhagavatī in this manner, all the eight supernormal powers fall at their feet, and other small powers come to him as a matter of course. Whoever meditates on the Bhagavatī in the lonely caves of mountains espies her with his own eyes. The Bhagavatī herself gives him his breath, nay more, even the Buddhahood which is most difficult to attain comes to him like a plum on the palm of his hand."

The above is a summary of the contents of a Sādhana devoted to a single goddess, Tārā, and there are hundreds of such Sādhanas for other gods and goddesses. But the important point to be noted in this connection is that the gods have no independent and real existence apart from the mind of the worshipper and the manner of worship. The deities possess no external form, but represent purely mental conceptions of the Sādhaka who by means of the Sādhana undergoes a detailed mental exercise for the development of his spiritual or psychic powers.

The discussion in this section leads to a consideration of godhead in Tantrism in order that the deities treated in this work may be studied in their true perspective,

4. Godhead in Buddhism.

There is a great deal of confusion regarding the true nature of the deity whether it is of the Hindu or Buddhist conception. The general belief is that the deity is nothing more than an idol, and therefore, not worthy of any attention. The deities are connected, as all students of Tantra know, with Sādhana and Siddhi, and the conception of godhead therefore is an essentially spiritual or psychic matter.

The Sādhana is concerned with the process for worshipping a particular deity as has been made abundantly clear in the previous section. This consists in meditation in a quiet place and there practise Yoga till a state similar to deep sleep is brought about. In this state of deep sleep the ascetic communes with the Infinite Spirit or the inexhaustible store-house of energy, which is supposed to be the highest creative principle behind the world structure. By this communion the ascetic draws forth energy from that inexhaustible store-house and becomes powerful himself. This process of the realisation of the Infinite Spirit is what is called Sādhana. The deity is part of this psychic process.

The Tantras are, in fact, sciences dealing with psychic matters, and give directions for a variety of psychic exercises. It therefore stands to reason that the Tantra is a science or a Vidyā requiring competent preceptors and efficient disciples. Like all other sciences the Tantra is not also open to all and the sundry, but only for those who are initiated into the mysteries of the seience, and are competent to follow the prescribed practices with patience and zeal. These are the right type of disciples for Tāntric practices, and may be called the Adhikārins or rightful persons. In many Tāntric works long chapters are devoted to the qualifications of the preceptors and disciples and there are also rules for their respective competence to give or receive initiation.

The Adhikārin must have a certain equipment before he proceeds to receive his initiation in the Tantra from a preceptor. And, in fact, as the Tantra path is an exceedingly difficult path, the disciple is required to have a great deal more equipment than is necessary for persuing any other Vidyā known to ancient India. First of all, the neophyte must be patient, enduring, devoted and sincere, and he must serve his preceptor with whole-hearted devotion. But the most important equipment necessary for him is that he should be proficient in the art of Yoga and Haṭhayoga without which it is not possible to proceed with any Sādhana worth the name or with any difficult Tāntric practice. The process of the visualisation of the deity requires intensive training as the following account will show.

The difficult psychic process is described in detail and in an elaborate form in the Guhyasamāja which may be called the Bible of the Tāntric

Buddhists. A perusal of the book makes it clear that when the Bodhicitta or the Will to Enlightenment mingles with Śūnya or the Infinite Spirit in the highest state of meditation the mind-sky is filled with innumerable visions and scenes, until at last, like sparks the individual visualises letters or germ syllables, which gradually assume the shape of deities, first indistinct, then changing into perfect, glorious and living forms, the embodiment of the Infinite Śūnya. They appear in bright, effulgent, gorgeous and divine beauty in form, ornaments and dress. Violent deities in like manner appear before him in the most violent form conceivable, in an awe-inspiring manner with dishevelled hair, blood-shot eyes, bare fangs, decked in ornaments of human skulls, severed heads and human bones, with frightful weapons and dress. These beings both benefic and malefic, are known as deities, and once realised they never leave the ascetic but become instrumental in bestowing on the ascetic more and more spiritual and psychic powers.

The process of the evolution of the deity is described in Tantric works, where clear-cut statements are made on the origin of the deities and their gradual evolution from the germ syllable. In the Advayavajrasangraha, for instance, it is said:

"The form of the deity is an explosion of the $S\overline{u}$ nya. It is by nature non-existent. Whenever there is an explosion it must be $S\overline{u}$ nya in essence."

In another place in the same book it is declared:

"From the right perception of Śūnyatā proceeds the germ-syllable; from the germ-syllable proceeds the conception of an icon, and from the icon its external representations. The whole process therefore is one of dependent origination."²

The equipment necessary for persons competent to worship and realize deities, and the nature of the evolution of the deities have already been indicated. Now it is necessary to state the views of the Guhyasamāja regarding the principles of god-realisation, and the various experiences through which the Sādhaka has to pass before the deity is realised and visualised. The Guhyasamāja³ calls this process Upāya (means) which is recognised as of four kinds, Sevā, Upasādhana, Sādhana and Mahāsādhana. Sevā (worship) is again sub-divided into two, namely, Sāmānya (ordinary) and Uttama (excellent). Of these two, the Sāmānya Sevā consists of four Vajras: first, the conception of Śūnyatā; second, its transformation into the germ-syllable; third, its evolution

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^{1.} ADV. p. 50, lines 7, 8.

^{2.} ADV. p. 51, lines, 6, 7.

^{3.} Guhyasamāja, chapter, 18, pp. 162, 163.

in the form of a deity, and the fourth, the external representation of the deity.

In the Uttama Sevā (excellent worship) Yoga with its six limbs should be employed. These six limbs are: Pratyāhāra, Dhyāna, Prāṇāyāma, Dhāraṇā, Anusmṛti and Samādhi. Pratyāhāra (control) is here described as the process by which the ten sense-organs are controlled. Dhyāna (meditation) is explained as the conception of the five desired objects through the five Dhyāni Buddhas, namely, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Akṣobhya. This Dhyāna is again subdivided into five kinds: Vitarka (cogitation), Vicāra (thinking), Priti (pleasure), Sukha (happiness), and Ekāgratā (concentration).

Prāṇāyāma (breath control) is the control of the breathing process by which breath which is of the nature of the five Bhūtas (elements) and the five kinds of knowledge, and is like a bright gem, is drawn from inside and placed as a lamp at the tip of the nose and is meditated upon.

Dhārāṇā (meditation) is the meditation of one's own Mantra on the heart, and the placing of it on the Prāṇabindu (heart centre) after restraining the jewel of sense-organs. When this is done Nimittas (signs) make their appearance. These signs are of five kinds and appear in succession. The first is the sign of the Maricikā (mirage), the second is that of smoke, the third is of fire-flies, the fourth is of light, and the fifth of constant light like a cloudless sky.

Anusmṛti (memory) is the constant meditation of the object for which the psychic exercise is undertaken, and by this Pratibhāsa (revelation) takes place. After commingling the two elements Prajñā (knowledge) and Upāya (means) the whole objective world should be conceived as contracted in the form of a lump, and this should be meditated upon in the Bimba (icon-circle). By this process the transcendental knowledge is suddenly realised by the worshipper and is known as Samādhi (visualisation).

For the purpose of visualisation it is necessary that the process should be continued for six months and this is done according to the Guhyas-amāja always while enjoying all kinds of desired objects. If within six months the deity does not show herself the process should be repeated thrice while following the rules of restraint duly prescribed. If the deity is not visualised even after this, it should be forced by the practice of Hathayoga. By this Yoga the ascetic most certainly attains the knowledge of the deity.

The above incidentally shows what part is played by Rājayoga and Hathayoga in the process for the realisation of the deity. It shows also that the Tantra begins where Yoga ends. Therefore, the worshippers of the deity must first be adepts in Yoga before they make an attempt

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to follow the more advanced science of the Tantra which obviously, is not meant for ordinary people. The conception of godhead in Buddhist as well as in the Hindu Tantra is thus philosophically most profound.

The individual soul is variously called the Bodhisattva (Bodhi Essence), Bodhicitta (Will to Enlightenment), Jīvātman (individual soul) while the Infinite or the Universal soul is variously known as Sunya Brahma and Paramatman. When they combine in the state of the highest meditation and concentration, an artificial condition akin to deep sleep is brought about, and the deity appears in the mind sky in flashes and sparks. The nature of the Jivatman being finite, it is not possible to realise the Infinite in its entirety, that is to say, the result of the mystic experience of the Jivatman also remains finite. And as the object for which the worshipper sits in meditation is different in different cases the deity visualised also becomes different. It is the Bhavana (desire) of the worshipper which is of the nature of a psychic force that reacts on the Infinite Energy, giving rise to different manifestations according to the nature of the reaction. The nature of this reaction is of illimitable variety and thus the resultant deity also appears in an infinite variety of forms, and this seems to be the chief reason why we find gods and goddesses of different forms in the pantheons of both the Buddhists and the Hindus. The ascetic who visualises a particular deity, generally makes it a rule to record the process by which the visualisation of a particular deity took place, for the benefit of his disciples in order that the latter may realise the deity in the easiest and most efficient manner.

The Infinite Energy is Śūnya in Vajrayāna, and this Śūnya is invoked by the worshippers of different classes with different desires and different degrees of mental development. As Śūnya is invoked in for thousand and one purposes, it manifests itself in thousand and one ways, in thousand and one forms, and it is precisely in this manner that the number of deities in the Buddhist pantheon increased to an enormous extent. The psychic exercise prescribed in the case of different deities is different in the Sādhanas. The Sādhanas become less or more difficult according to the mental capacity of the worshippers, who are generally classified as High, Middling or Low. The regulation of life in the case of the worshippers of different classes become more or less stringent according to the degree of psychic progress.

In the realisation of the deity, there are thus three elements, the worshipper, the deity and their connection or identity. These are named in the Tantric works as the Bodhicitta, the Mantrapuruṣa (Mantra body) and the Ahamkara (identity). The worshipper is called the Bodhisattva (Bodhi essence), and his mind is known as the Bodhi-

citta (Will to Enlightenment). The deity is the embodiment of the cluster of letters contained in a Mantra which are dynamized by excessive concentration and repetition. The sacred words or letters set up strong vibrations and ultimately condense themselves in the form of deities and this is called the Mantrapuruṣa (Mantra body) or Mantra person. But before the Mantra person is visualised there must always be a complete identity between the Bodhicitta and the Mantrapuruṣa. The subject is both interesting and important for the study of gods and goddesses, and therefore merits a detailed treatment.

The Vajrayāna conception of the Bodhi mind appears to be the same as advocated in Yogācāra, an idea of which can be gained by a reference to the Tattvasaṅgraha of Śāntarakṣita. The Bodhi mind is like a continuous stream of consciousness which changes every moment, the consciousness of the previous moment giving rise to or causing the consciousness of the succeeding moment. The chain of momentary consciousness which is without a beginning or an end, operating in unison with the all powerful act-force leads it either to degradation or to emancipation according as the actions done are good or bad. The Bodhi mind is by nature surcharged with impurities such as desire, memory, existence, non-existence, subject, object and the rest which are all unreal. To purify this chain of consciousness is the sole aim of the Bodhisattva, but so long as impurities are not removed, it will be subject to a series of transmigrations either in the world of gods or men, or of animals, birds, ghosts and demons.

According as the impurities are removed one after another, the Bodhi mind commences an upward march in the different spiritual spheres, called Bhumis, and stays in them only so long as it is not qualified to ascend to a higher sphere. The number of Bhumis are recognized generally as ten and the Sutra which describes them is called the Dasabhumika Sutra. The Bodhi mind obtains emancipation, or in other words when it crosses the ten Bhumis mentioned above, it is rewarded with moniscience. These Bhumis are not meant for the Hīnayānists but were exclusively designed for the Mahāyānists who are the real Bodhisattvas. No Buddhist will be called a Bodhisattva who has no compassion for suffering humanity or who will not be prepared to sacrifice his all for the benefit of others, The Vajrayanist conception is the same, and it defines Bodhi mind as one where Śūnya and Karuṇā (compassion) work in unison. In the eye of a Vajrayānist the external world has much the same significance as it appears in Yogācāra. The Tantras characterize the external world with its movable and immovable objects like a pot, picture, carriage, house, stone-house, mountains and the rest as reduced by reason to mere appearances, in

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the same way as magic and dream are considered to be appearances. Therefore, the Vajrayānists hold that external objects have no greater reality than magic, mirage, shadow or dream, and their reality cannot be proved by reason.

The Mantras or mystic syllables constitute the backbone of Vajrayana worship, and are of illimitable varieties. The Mantras are mostly unmeaning words but they sometimes reveal the influence of some unknown language. The Vajrayanists maintain that the Mantras are endowed with great powers. "What is there impossible" they say, "For the Mantras to perform if they are applied according to rules?" It is also said that through repeated mutterings of the Mantras such power is generated that it can astonish the whole world. The Mantra has power even to confer Buddhahood or omniscience. The merits that accrue from the repetitions of the Mantra of Mahākāla are so numerous that all the Buddhas taken together cannot count them even if they were to count without cessation for a number of days and nights. By the Dhāranī of Avalokiteśvara even an ass can memorize three hundred verses. The Mantra of Ekajatā is said to be so powerful that the moment it is uttered a man becomes free from danger, he is always followed by good fortune and his enemies are all destroyed. The repetition of the mantra is however to be done with the greatest care, for instance, it should not be muttered too quickly nor too slowly. The mind at the time of repetition should be concentrated on the letters of the Mantra and should be free from all evil thoughts, and the mantra should not be repeated when the mind is fatigued or tired.

Thus it can be seen that the Vajrayanists believed that the Mantras were endowed with dynamic power. Their power consisted in the arrangement of the syllables, the purity of which is to be guarded with the greatest care. The Mantra is required to be received with proper ceremonies from a competent preceptor. The Mantra is powerful when it comes from a preceptor who is pure, and has repeated continuously so as to visualize the Mantra person or the deity sacred to the Mantra. The letters of the Mantra can only be dynamized by continual repetition by day and at night until the deity is visualized. When the Mantra becomes powerful the vibrations let loose by the Bodhi mind react on the universal Sunya which explodes in consequence in the divine form of the deity and appears before his mind sky. According as the calling signal is different in different cases the deity becomes different, and thus its number increases. The deities are nothing but the forms created by the force of word or letter vibrations, and by continuous practice anyone can visualise the deity. The Mantra idea

is not only logically correct but also philosophically profound.

The relation between the caller and the calling deity is one of identification. It is called Ahamkara or the identity of the Bodhi mind with the deity, the manifestation of Sunya or the ultimate reality. The identity is established with the Mantra "I am the goddess and the goddess is in me". The worshipper should conceive himself as the deity with the same complexion, form and limbs as described in the Sadhana and should, instead of worshipping any external object, worship himself. The Bodhi mind and the deity apparently signify duality but their duality disappears with enlightenment. The Bodhi mind is of the nature of Sunya and the deity is a manifestation of Sunya and, therefore, both have the same origin. But to realise that the two are the same requires perfect knowledge. Continuous meditation and austerities enable the worshipper to shed the veil of ignorance which makes one thing appear as two. The Bodhi mind is further called Karuna (compassion) and the ultimate reality as Sunyata, and when the two commingle, it is called Advaya or non-duality. As copper leaves its dirty colour (and become gold) when it comes in contact with the magic tincture (of alchemy), even so, the body leaves off its attachment. hatred, etc. when it comes in contact with the tincture of Advaya. This Advaya is a form of cognition where the Bodhi mind commingles with Śūnya and becomes one with it. To symbolize this principle Vajrayāna brought in the conception of the Yab-yum form of deities in which the deity appears locked in close embrace with his Sakti or the female counterpart. When the deity is single, it means that the female counterpart has merged into the deity even as salt melts in water. The deity is Śūnya and the female principle is the Bodhi mind, or the first is the ultimate reality and the female is Karuṇā (compassion). The Bodhi mind can become ultimate reality through the one principle of Karuṇā. This Karuna is symbolized in the form of Avalokitesvara, the great compassionate Bodhisattva who sacrificed his Nirvana in order to serve his fellowmen.

From the foregoing even a casual observer can find that the Vajrayānists formulated the principle that behind the creation there is an indomitable will which multiplies in the form of words and gradually condense themselves in the form of the deity. The female counterpart is a further grossening process. This is the creative process, grossening process and the process of evolution. This process can only be stopped by the principle of Karuṇā (compassion) which gradually leads the Bodhi mind to soar higher and higher, and to become finer and thinner before it merges in Śūnya. According to Vajrayāna, therefore, the

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reverse process of involution starts only when the Bodhi mind is surcharged with Karuṇā or compassion.

5. The Pantheon.

The word Pantheon is derived from pan—all, and theos—god and therefore, concerns itself with all gods belonging to a community following the same religion. In Hīnayāna or Primitive Buddhism there was no pantheon to which worship was offered by any Buddhist. But in Mahāyāna a large number of deities was included and later, in its more advanced form of Vajrayāna this pantheon became surprisingly large with deities of every description. Virtually, there was an epedemic of deification in which every philosophical dogma, ritualistic literature, abstract ideas, human qualities, even desires such as sleeping, yawning, and sneezing were deified or given a deity form.

The varied, extensive, and diversified pantheon of the Northern Buddhists owes its origin to Tantric Buddhism or Vajrayana. There are certain indications that Buddhism had no pantheon before Tantrism was well established. In very early days Buddhism recognised thirtythree gods of the Hindus who were the residents of the Trayastrimsa Heaven which is one of the Rupa heavens. Buddha did not believe in gods or worship, and in the Saundarananda Kāvya of Aśvaghosa we find Buddha discouraging his half-brother Nanda to touch his feet in token of worship. He told Nanda that he would not be in the least pleased by Nanda's taking the dust of his feet, but he would bless him if he would follow the precepts of true Saddharma. Buddha was deified in Mahayana which considered him to be Lokottara or superhuman.1 In Buddhist art also Buddha images are not met with in the earlier schools such as Sanchi and Bharhut, and it is believed that the Graeco-Buddhists of Gandhara were the first to carve out his image in stone. This is the view held by the celebrated French archaeologist Professor A. Foucher. 2 In Bharhut and Sanchi scenes connected with the life of the Buddha, such as the dream of his mother Māyādevī (fig. 1), and the symbols of Buddha like the Bodhi Tree, his head-dress his foot-prints (figs, 2, 3, 4, 5), and the rest used to be freely represented, but his actual likeness was regarded as too scared to admit of representation. Dr. Coomaraswamy on the other hand has shown that the Mathura school of sculpture can have an equally strong claim to antiquity and probably for carving out the first image of Buddha. These are great authorities and it is not possible here to examine their theories in detail. For the present work it is immaterial whether the claim for carving out the first image of

^{1.} Kern; Manual of Buddhism, p. 3

^{2.} Beginnings of Buddhist Art, p. 127.

Buddha is established in favour of either Gandhara or Mathura. It is enough to know that there are many images of Buddha in these two schools of art.

Besides the sacred symbols connected with Buddha's life and teachings, worship was offered by the Buddhists to numerous other objects. One of the most important among these objects is the Stupa which is regarded as the embodiment of the Buddhist Universe with all the heavens as conceived in Buddhism. The stupas received worship even in the life-time of the Buddha and continued throughout the centuries after his Mahāparinirvāna. Such stūpas are found in abundance in the Buddhist countries, and a few celebrated stupas in Nepal are illustrated here in (Figs. 6, 7, 8). They are the Stupas of the Svayambhunatha (vulgo-Śimbhu), the Bodhnath and Kathe Śimbhu. Besides the Stupas, the Three Jewels of Buddhism, known by the names of the Buddha, Dharma and Sangha were conceived in the form of deities and worship was freely offered to them by the Buddhists in both symbolic and human forms. The images of the Holy Triad as obtained in Nepal are here illustrated. (Figs. 9, 10, 11). Out of the three, one Dharma is a goddess.

Later, a number of gods and goddesses are described in the Mañjuśrimūlakalpa which is believed to be an earlier work than the Guhyasamāja which is dated circa A. D. 300¹. Again in the Prajñāpāramitā Buddha is worshipped elaborately with diverse paraphernalia of worship. But even then it does not seem clear that Buddhism at this time had any conception of a well-defined and well-classified pantheon. It is in the Guhyasamāja that the idea of a pantheon, rationally classified, is properly and systematically crystallised. Here for the first time are found the descriptions of the five Dhyāni Buddhas, their mantras, their Maṇḍalas, and their Śaktis or female counterparts. These Dhyāni Buddhas represent the five Skandhas or the five cosmic elements of which the world is composed. They are here described as the progenitors of the five Kulas or families of gods and goddesses. The families owe allegiance to their progenitors who are known as Kuleśas or Lords of Families. In the Guhyasamāja it is said:

"The five Kulas (families) are the Dveṣa (hatred), Moha (delusion), Rāga (attachment), Cintāmaṇi (Wishing Gem), and Samaya (convention) which conduce to the attainment of all desires and emancipation." ²

The emanations or offsprings of these Dhyāni Buddhas constitute their families. It is in this way that the Buddhists built a well-classified pantheon with its multiplicity of gods and goddesses, and when these

^{1.} See the discussion on the subject in Guhyasamāja, intro. p. XXXVI—XXXVII.



Fig. 1 Māyā's Dream.

(Bharhut)

SYMBOL-WORSHIP



Fig. 2 Bodhi Tree. (Amaravati)

were represented in art, they were required to show their origin by holding on their heads the miniature figure of their parental Dhyāni Buddha. Every deity almost without exception was given various forms with two, four, six, eight, ten, twelve, sixteen and even more hands, and proportionately one head to three, four, six, and eight heads. They were given different colours, different expressions and different companions according as they were worshipped in the different Tāntric rites and according as they were required to discharge different functions, from curing a disease to the killing of an enemy. The artists had a considerable hand in executing the images and they introduced their own traditions, provincialisms and innovations. The votaries also according as they wanted to have their gods in a powerful form, added extra hands, heads and feet to suit their own ideas and whims, and it is precisely in this way that the deities increased to an amazing number.

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The Guhyasamaja or the Tantra of Secret Communion which is perhaps the first book inculcating Vajrayana philosophy of Mahasukha is a product of circa 300 A.D. which is the time of Asanga. Quite naturally the Tantra could not get publicity as the public mind was not prepared to receive the revolutionary innovations introduced in it. Thus the Tantra went into private hands and was handed down through an unbroken chain of Gurus and disciples for three hundred years in the most secret manner possible. It obtained publicity through the teachings and mystic songs of the Buddhist Vajrācāryyas or Siddhas in about the middle of the 7th century. It is for this reason that references to the pantheon in the general Buddhistic literature are not met with as frequently as can be expected, nor the accounts of the Chinese travellers show much acquaintance with the pantheon, when they came to India to investigate the condition of Buddhism in India. Despite this certain names of Buddhist gods and goddesses are indeed met with in their writings, though they do not pertain to the well classified pantheon referred to above. In the Sukhāvatī Vyūha which was translated into Chinese between A. D. 148-170 the name of Amitabha appears for the first time as the presiding deity of the Sukhāvatī or the Akanistha heaven where he is believed to have brought forth Avalokitesvara into existence.1 It should be remembered that in the Vajrayana works also this heaven has been characterized as the abode of all gods and goddesses. In the smaller recension of the Sukhāvati Vyūha which was translated into Chinese between A. D. 384-417 mention is made of two more gods namely Aksobhya as a

^{1.} Sukhāvati Vyūha, pp. 1, 28, 32.

Tathagata and Manjuśri as a Bodhisattva. Fa-Hien (A. D. 394-414) mentions the names of Manjuśri, Avalokiteśvara, and the future Buddha Maitreya, while Yuan Chwang (629-645 A. D.) refers to the names of Avalokiteśvara, Hārītī, Kṣitigarbha, Maitreya, Mañjuśrī, Padmapāni, Vaiśravana, Śākya Buddha, Śākya Bodhisattva, and Yama together with such deified saints as Aśvaghosa, Nāgārjuna, Asanga, Sumedhas and others. I-Tsing (671-695 A.D.) mentions the names of Avalokitesvara, Amitāyus, Hārītī, the Catur-Mahārājikas, Maitreya, Mañjusri and Yama besides several others. Śāntideva (695-730 A.D.) in his Siksāsamuccaya mentions the names of Aksobhya as a Tathāgata, Gaganagañja as a Bodhisattva, Simhavikridita as a Tathagata, Cunda, Trisamayarāja, Mārīcī, Simhanāda, Mañjughosa and many others. 1 After Santideva the Tantra of the Buddhists got wide publicity, and the Tantric works written after his time all referred to the pantheon and described numerous gods, especially the Dhyani Buddhas a definite product of Tantric Buddhism. The Sadhana literature which describes the forms of gods and goddesses and lays down the procedure for worshipping them was developed by the Mahasiddhas or great magicians like Saraha, Nāgārjuna, Śabaripā, Anangavajra, Indrabhūti and others, although it is very probable that the earliest Sadhana was composed by Asanga who flourished in circa 300 A.D. In the Sadhana attributed to Asanga the Dhyani Buddhas and their emanations are referred to.

When a reference is made to the numerous images executed in the different schools of art it also becomes palpable that the Buddhist pantheon was not well developed before the Tantras got wide publicity in about the middle of the 7th century A.D. In the Gandhara school, for instance, besides the Buddha images, there are images of Jambhala Kubera, Indra, Maitreya, Hārītī and several unidentified Bodhisattva images. In the Mathura school which was either contemporaneous or somewhat later than the Gandhara school there are numerous Buddha and Bodhisattva images along with those of Kubera, the Yaksas and Nagas. The Mathura school extended to the early Gupta period2 and here also later Buddhist images of Tantric flavour are not met with. Not even the images of Avalokiteśvara, Mañjuśri are to be found in this school. The case of the later Magadha school however, is otherwise. The Magadha school included the images found in Sarnath, Nālandā, Odantapuri, Kurkihar, Gaya and other ancient sites in Bihar. The most flourishing period of the Magadha school

^{1.} Bendall's introduction to Siksāasmuccaya, p. V.

^{2.} Vogel: The Mathura School of Sculpture in A.S I. Annual Report, 1906-7, p. 145.

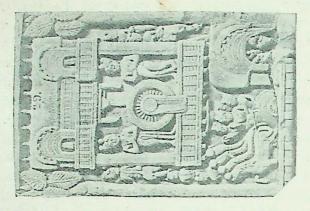


Fig. 5 Wheel-of-the-Law. (Bharhut)

SYMBOL-WORSHIP

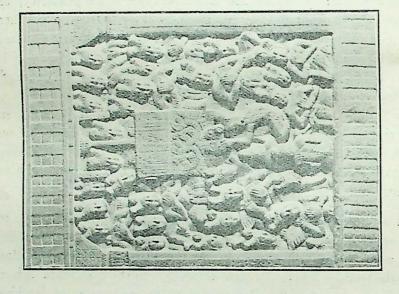


Fig. 4 Buddha's Foot-prints. (Bharhut)

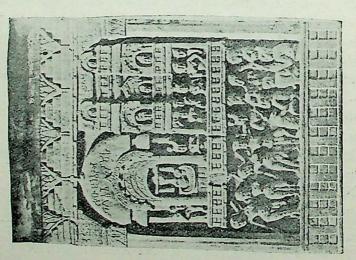


Fig. 3 Buddha's Head-dress. (Bharhut)

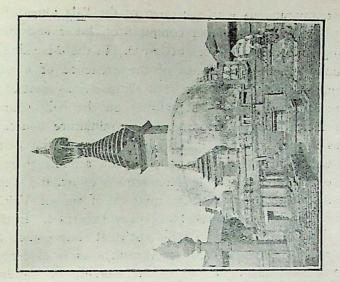
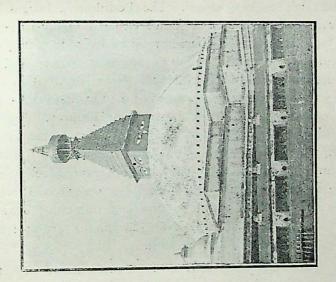


Fig. 8 Kāthe Simbhū.



THREE CELEBRATED STUPAS OF NEPAL

Fig. 7 Bauddh.

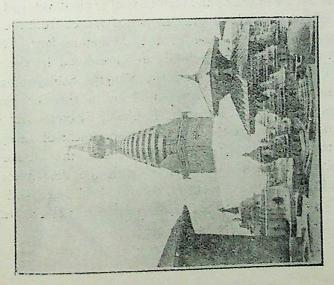


Fig. 6 Simbhū

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was contemporaneous with the reign of the Pala kings of Bengal and lasted till the Muhammadan conquest of Bihar and Bengal in the beginning of the thirteenth century A. D. In the Magadha school are to be found a definite evidence of the existence of a well classified pantheon as conceived in Vajrayana Buddhism. In most of the images there are figures of five Dhyani Buddhas on the halo round the head of the principal deity, as also others with miniature figures of Dhyani Buddhas on the crown to indicate the origin of the deity installed. Again, unlike the Mathura and Gandhara schools there is a distinct dearth of Buddha images in later schools of art, and even when he is represented, he takes the semi-mythical form of Vajrasana being flanked by Avalokiteśvara and Maitreya on two sides. In the Magadha school therefore Buddha lost his original importance and became similar to the Dhyani Buddha Aksobhya as is evident from the numerous Sādhanas dedicated to the worship of Vajrāsana Buddha with the earth touching signal. The Bodhisattva images are also not so stereotyped as they are found either in Gandhara or in Mathura. The Magadha school is characterised by its wide variety of images of gods and goddesses and this will be apparent to any visitor who visits the museums at Sarnath, Nālandā, Patna, or even at Calcutta, and takes a round in the extensive ruins of the Odantapuri Vihara (Modern Bihar) on the Bakhtiyarpur Bihar Light Railway. The same is the case with the ruins of Gaya, Kurkihar, Sahet-Mahet and Kasia. At Sarnath, the contents of the museum are rich with such interesting and symbolic images as Ṣaḍakṣarī Lokeśvara, Ucchuṣma Jambhala, Mañjuśri, Tārā, Vasudhārā, Mārici, all the Five Dhyāni Buddhas, Vajrasattva the sixth Dhyāni Buddha and numerous others belonging to the Vajrayana pantheon. Nalanda images are enriched with the same deities as are found in Sarnath.

The Bengal school which is contemporaneous with the Magadha school is distinguished by the high class of art it developed and for its beauty of execution. Its flourishing period ranged from the 10th century till the conquest of Bengal by the Muhammadans. Many of the specimens of the Bengal school are preserved in the museums at Calcutta, Dacca, Rajshahi, and the Vangiya Sahitya Parishad, and a large number of them are scattered about in the Pargana Vikrampur and in the districts of Dinajpur, Rajshahi, Birbhum and Comilla. In this school many interesting and unique specimens of images belonging to Tantric Buddhism are met with. From the above it becomes clear that the artists were acquainted with the descriptions of deities as given in the Sādhana literature, because the images and the Dhyānas as given in the Sādhana coincide most remarkably. In this school

are to be found such images as Heruka, Vasudhārā, Jambhala, Arapacana, Khasarpaṇa, Parṇaśabarī, Simhanāda, Mañjuvara, Aparājitā, Mahāpratisarā, Nairātmā, Ṣaḍakṣarī Lokeśvara, Mahāśrī Tārā, Khadiravanī Tārā along with many others too numerous to mention. Scholars desirous of having more information on the subject are recommended to refer to the excellent work of Dr. N. K. Bhattasali, entitled, The Iconography of Buddhist and Brhamanical Sculptures in the Dacca Museum where incidentally images discovered elsewhere in Eastern Bengal have also been treated. Another monumental work on the subject is R. D. Banerji's Eastern Indian School of Mediæval Sculpture, published by the Archæological Department of the Government of India.

The images of Buddhist deities found at Ajanta, Ellora and the cave temples of Western India show signs of immature Tantra and may be assigned to a period before the 7th century A. D. although some of the paintings and sculptures are of long antiquity. It does not seem that the Tantras were very popular with the Buddhists of Western India or that they were influenced by the teachings of the Tantra which was mainly a product of Eastern India. Had it not been so, the cave temples would have at least exhibited some of the Tantric deities such as Mañjuśri, Tārā, Khasarpaṇa, Jambhala, Prajñāpāramitā and others. The Javanese art seems to have been profoundly influenced by the Bengal school, and the images of gods and goddesses as found in the Borobudur temple show that they were acquainted with many deities of the Vajrayana pantheon As Vajrayana was mainly a product of Bengal it is probable that colonists carried their art and religion to Java and Indonesia by the sea route, probably from the sea-port at Tamralipti or from Chittagong and Orissa. The Prajñaparamita image produced in the Javanese school has been acclaimed as one of the finest specimens of eastern art, ancient or modern.

After the destruction of Buddhism from India the priests of the celebrated monasteries of Bengal and Magadha who could save their heads from the hostile sword of the Muhammadans, fled to Nepal which is protected on all sides by the mighty walls of the Himalayan mountains, and took refuge in that country, and thus kept the torch of Buddhism still burning there. The Bengal school of art which was carried by the priests was soon modified into a typical Nepalese art when it came in contact with the native artists, and thus became stereotyped. But after the 18th century it became debased and crude. The general impression of the visitor who inspects the numerous monasteries in Nepal which are the repositories of Buddhist images of diverse kinds, is that the dreamy sweetness and the sublime beauty

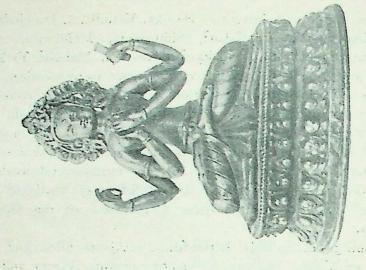


Fig. 11 Sangha.

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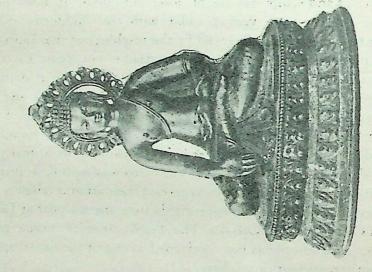


Fig. 10 Buddha.

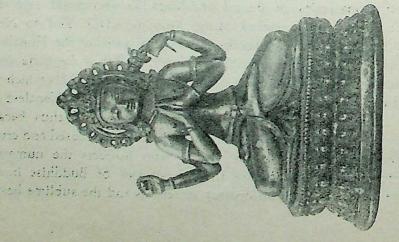


Fig. 9 Dharm

of the Bengal school could not be preserved in Nepal, although earlier specimens of really good art are not at all wanting in the Nepal school. The followers of Vajrayāna who went to Nepal in order to make sure of their existence converted a good many Newars of the land to Buddhism and carved out innumerable images of gods and goddesses in stone, metal or wood, so much so, that a student of iconography is overwhelmed at their wealth and variety. It is however curious to note that the origin of almost all the monasteries in Kathmandu, Bhatgaon, and Lalitapattan dates from the 13th century, which shows unmistakably that these monasteries were founded almost immediately after the Muhammadan conquest by the refugees fleeing from Eastern India.

The cumulative evidence of art, history, and literature leads one to believe that the pantheon of the Northern Buddhists was not widely known before the 7th century A. D. nor was the underlying philosophy, which may warrant the formation of a pantheon, well developed before that time, although the origin of it is definitely earlier. This may be explained by the fact that the Guhyasamaja which for the first time inculcated the doctrine of the five Dhyani Buddhas and their families, was composed in secret and transmitted in an occult manner for about three hundred years. This is one of the many reasons why neither the Guhyasamāja Tantra nor the Dhyāni Buddhas nor the varied pantheon of Vajrayana could be widely known. It is only in the Sādhana of Asanga as included in the Sādhanamālā a definite reference to the five Dhyani Buddhas and their families is to be met with, and for that reason it is not improbable to connect Asanga with the introduction of the very Guhyasamaja Tantra itself. The subsequent writers only got a glimpse of what filtered through the secret but very popular mystic organisations. After the 7th century secrecy was no longer necessary, as the principles of Vajrayana were then fully established and widely spread through the teachings and mystic songs of the Siddhas and Mahāsiddhas. The beautiful images produced by the priests and artists made the teachings doubly attractive. Great men came forward to advocate the cause of Vajrayana. Chairs for the study and teaching of Tantras were founded in the different and famous centres of learning such as Nalanda, Odantapuri, Vikramašīla and Jagaddala. Eminent scholars like Śantaraksita worked as professors of Tantra in the world famous university of Nalanda.

CHAPTER I.

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DHYANI AND MORTAL BUDDHAS.

The pantheon of the Northern Buddhists revolves round the theory of the five Dhyani Buddhas. The Buddhists believe that the world is composed of five cosmic elements or Skandhas. The five Skandhas are Rūpa (form), Vedanā (sensation), Samjñā (name), Sanskāra (conformation) and Vijnāna (consciousness). These elements are eternal cosmic forces and are without a beginning or an end. These cosmic forces are deified in Vajrayana as the five Dhyani Buddhas. In the course of time they were regarded as the five primordial gods responsible for this diversified creation, and thus Vajrayana took a polytheistic form, although polytheism can hardly apply to a system which considers Sunya as the One, Indivisible and Ultimate Reality. But so long as form could not be given to Sunya as an anthropomorphic deity, the system of five Dhyani Buddhas certainly had the flavour of polytheism. The priests and the Vajrayana authors were conscious of this shortcoming, especially in view of the fact that all the six Hindu systems of philosophy tended to develop a highly monistic philosophy. They tried at first to cure this defect by the theory of the Kulas (families), and Kulesas (lord of families) of gods and men, and thus divided everything into five groups. For each group, a particular Dhyāni Buddha becomes the Kuleśa or the primordial lord, all other groups taking their origin from him. Another grand conception of the Vajrayana Buddhism is the theory of the highest god Vajradhara, also called Adibuddha, the primordial monotheistic god who is the embodiment of Śūnya to whom even the Dhyani Buddhas owe their origin. The theory originated in the Nālandā monastery in about the 10th century. 1 Thereafter, a large number of images of Vajradhara must have been made in the different schools of art. The special Tantra dedicated to Adibuddha is the Kalacakra Tantra which appears to be the original Tantra in which the doctrine of Adibuddha was for the first time inculcated. The Kālacakra Tantra thus is a product of the 10th century. Vajradhara was particularly popular in Nepal and Tibet where numerous images

The idea of an Adibuddha originated in the Nālandā Monastery in the beginning of the 10th Century A.D. See JASB, Vol. II (1833) pp. 57 ff. Also Vajradhara Vs. Vajrasattva in JBORS, Vol. IX, pp. 114 ff.

of this primordial god are to be met with. Alexander Csoma de Koros places the introduction of this conception of Ādibuddha in Central Asia in the latter half of the 10th century. It originated at Nālandā according to him in the beginning of the 10th century, and no mention of the Ādibuddha cult is made by any writer prior to this time. Homage is paid to Ādibuddha in the shape of a flame of fire which the priests consider as eternal, self-born and self-existent. It is said in the Svayambhū Purāṇa that Ādibuddha first manifested himself in Nepal in the form of a flame of fire, and Mañjuśri erected a temple over it in order to preserve the flame. This ancient temple is known as the Svayambhū Caitya.

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The conception of Vajradhara presupposes Adibuddha and, therefore, is later than the first half of the 10th century. Vajrasattva, being a regular development of the Bodhisattva Vajrapāņi emanating from the Dhyani Buddha Aksobhya, is a little earlier, although the conception of Vajradhara and Vajrasattva are sometimes inextricably mixed up. In Vajrayana, Adibuddha is regarded as the highest deity of the Buddhist pantheon, the originator even of the five Dhyani Buddhas. When represented in human form, he begets the name of Vajradhara and is conceived in two forms, single and Yab-yum. When single, he is bedecked in jewels, gaudy ornaments and dress, sits in the Vajraparyanka or the attitude of meditation with the two feet locked with soles of the feet turned upwards. He carries the Vajra in the right hand and the Ghanta (bell) in the left, the two hands being crossed against the chest in what is known as the Vajrahunkara Mudra (Fig 12). The Vajra (thunderbolt) here is the symbol for the ultimate reality called Śūnya while the bell represnts Prajñā or wisdom the sounds of which travel far and wide. Sometimes the symbols are shown on a lotus on either side, the Vajra being on the right and the Ghanta in the left (Fig 13). In Yab-yum, his form remains the same as when single except that here he is locked in close embrace by his Sakti or the female counterpart whose name according to Getty is Prajñaparamita. The Sakti is somewhat smaller in size, is richly dressed and bedecked in ornaments, carrying the Kartri (knife) and the Kapala (skull cup) in the right and left hands respectively (Figs. 14, 15). In these figures the Kartri is the symbol for the destruction of ignorance, the Kapala stands for oneness absolute, while the double form Yab-yum represents that the distinction between duality and non-duality is unreal, and the two mix themselves into one as salt mixes in water. The deity Vajradhara is an embodiment of the highest reality, Śūnya, while Prajñāpāramitā represents Karuna (compassion) and in close embrace they turn into one Sunya in which Karuna merges, and the duality ceases. Vajradhara

is widely represented in Tibet. 1

Vajradhara is described in Buddhist Tantric works and he has several forms. An important description in the Niṣpannayogāvalī is given below. This particular form of Vajradhara is three-faced and six-armed.

Vajradhara.

Colour-Reddish White.

Faces-Three.

Arms-Six.

Pose-Tandava Dance.

Vajradhara is the principal deity in the Vajrasattva Maṇḍala in the Niṣpannayogāvalī. He is described thus:—

"Kūṭāgāragarbhe Vajradharaḥ...iṣadraktānu-viddhasitavarṇaḥ...trimu-kho nīla-raktasavyetaravaktraḥ...ṣaḍbhujo vajra-ghaṇṭāvirājitabhujā-bhyām ālingitasvābhaprajñā.....savyakarābhyām kṛpāṇānkuśavarau vāmābhyām kapālapāśabhṛt......ardhaparyankena navanāṭyarasaistāṇḍavī." NSP. p. 8.

"In the innermost chamber of the Mandala there is Vajradhara. His colour is reddish white. He is three-faced. The right face is blue and the left is red. He is six-armed. With the two principal hands carrying the Vajra and the Ghantā he embraces the Prajñā. The two other right hands show the excellent sword and the Ankuśa. In the two remaining left hands, he carries the Kapāla and the noose. He stands in the Ardhaparyanka and dances the Tāndava dance exhibiting the nine dramatic sentiments".

Fig. 16 represents a three-faced and six-armed Vajradhara image without the Sakti in the Baroda Museum.

But Vajradhara was not universally accepted as the Ādibuddha or the first creative principle. When the theory of Ādibuddha was fully established the Buddhists seem to have ranged themselves into so many sects as it were, holding different views regarding specific forms which the Ādibuddha should take. Some considered one among the five Dhyāni Buddhas as the Ādibuddha, some acknowledged Vajrasattva as the Ādibuddha. Many others were content to regard the Boddhisattva such as Samantabhadra or Vajrapāṇi as the Ādibuddha. Thus the cult of Ādibuddha was widely distributed amongst the different schools, which gave rise to as many different sects amongst the Tāntric Buddhists.

Vajradhara or the Ādibuddha is supposed to be the originator of the five Dhyāni Buddhas, the progenitors of the five Kulas or families of Buddhist gods and goddesses. Next to Vajradhara the Dhyāni Buddhas or the Tathāgatas are important in Buddhist iconography and, therefore, Seci (hol Bud

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^{1.} Getty - GNB, p. 5

requires treatment in detail. The Guhyasamāja Tantra (Tantra of Secret Communion) was the first to reveal their existence in a Saṅgīti (holy assembly) which is supposed to introduce new ideas into Buddhism.

In the Guhyasamāja ¹ the Dhyāni Buddhas are given a Mantra, a colour, a Śakti, a direction, and a guardian of the gate. As these Dhyāni Buddhas are of primary importance in Buddhist iconography, it is necessary to deal with their origin in some detail here. The Guhyasamāja opens in a grandiloquent style with the description of a monster assembly of gods, Tathāgatas, Bodhisattvas, Śaktis, and various other divine beings. The Tathāgatas present in the Assembly requested the Lord Bodhicittavajra to define the Tathāgatamandala or the magic circle of the five Dhyāni Buddhas and in response to their request, the Lord sat in a special Samādhi (meditation) called the Jñānapradīpa (lamp of knowledge), and his whole form started resounding with the sacred sounds of VAJRADHRK which is the mantra of the Dveṣa family. No sooner the words came out, the sounds transformed themselves into the concrete shape of Akṣobhya with the earth-touching signal (Mudrā).

Then the Lord sat in another meditation and soon became vibrant with the sacred sounds of JINAJIK, the principal mantra of the Moha family. The sounds condensed themselves into the concrete form of Vairocana with the Dharmacakra Mudrā and was placed in his front in the East.

Next with a third Samādhi (meditation) the Lord became resonant with the word RATNDHRK the principal mantra of the Cintāmaṇi family and soon became condensed in the human form of Ratnaketu with his favourite signal of Varada (gift bestowing) and was placed to the south of the Lord.

The Lord thereupon took a fourth Samādhi and became resonant with the sacred sound of ĀROLIK, which is the principal mantra of the Vajrarāga family. The vibrations soon grossened themselves in the human form of Amitābha with the signal of Dhyāna (meditation) and was placed behind the Lord in the west.

Next, the Lord assumed another Samadhi and soon became resonant with the sacred sound of PRAJNADHRK, the principal Mantra of the Samaya family. The vibrations after condensation gradually assumed the shape of Amoghasiddhi with his characteristic symbol of Abhaya (assurance), and was placed by the Lord in the north.

Then the Lord sat in a series of special Samādhis, five in number, and became resonant with five different mantras. The vibrations in like

^{1.} Guhyasamāja, chāpter l is entirely devoted to the formation of the Dhyāni Buddha maṇḍala.

manner were condensed in the form of five goddesses as female counterparts of the five Tathagātas already named and were placed in their appropriate positions.

Thus, the Lord in the first Samādhi became resonant with the sound DVEṢARATI which transformed itself into the form of his own queen

and was placed on his own seat.

Next, he became resonant with the sound MOHARATI which took the shape of a goddess and was placed in the eastern direction as the queen of Vairocana.

Thereafter he became vibrant with the sound IRSYARATI which took the shape of a goddess and was placed in the southern direction as the queen of Ratnasambhava.

Next in another Samādhi the Lord became vibrant with the sound RĀGARATI which soon took the concrete shape of a goddess and was placed in the western direction as the queen of Amitābha.

Then in a further meditation the Lord became resonant with the sound VAJRARATI which took the concrete shape of a goddess and was placed in the northern direction as the queen of Amoghasiddhi.

When all the Tathagatas were associated with their female counterparts the Lord sat in four more meditations and through these created four guardians of gates for the four cardinal directions.

First, he sat in the Mahāvairocanavajra Samādhi and became resonant with the sound YAMĀNTAKRT. These sound vibrations soon assumed the concrete shape of a violent deity, fearful to the Tathāgatas, and was placed at the eastern gate.

Next, he became vibrant with the sound PRAJNANTAKRT. The sound vibrations soon assumed the form of a violent deity, fearful to the Vajra process, and was placed at the southern gate.

In a third Samādhi the Lord became vibrant with the sound PADMĀNTAKRT which soon took the form of a violent deity representing the speech of the Tathāgatas and was placed at the western gate.

Finally, the Lord sat in another Samādhi called the Kāyavākcittavajra of the Tathāgatas, and became vibrant with the sound VIGHNĀNTA-KRT which soon took the shape of a violent deity representing the body, speech and the mind of the Tathāgatas, and was placed at the northern gate.

The above account as recorded in the Guhyasamāja Tantra marks the beginning of the theory of the five Dhyāni Buddhas, their counterparts, their mantras and the guardian of the gates. The five Dhyāni Buddhas are the corner stones of Buddhist Iconography on which the whole edifice of the Buddhist pantheon is erected. The five Dhyāni Buddhas are the progenitors of the five Kulas or families of deities, and the community worshipping them were known as the Kaulas, and the

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process of worship was called Kulācāra or family conduct. These Dhyāni Buddhas further split themselves up in the form of Bodhhisattva and their female principles who are responsible for creating everything found in existence. The forms of deities are nothing but the gross forms of the different sounds, and thus the connection of the mantra with the deity is established.

The five Dhyāni Buddhas who are the embodiments of the five Skandhas or primordial elements are the progenitors of the five families of deities constituting the whole of the Buddhist pantheon. The emanated deities of these Dhyāni Buddhas, as a rule, hold the miniature figure of the parental Dhyāni Buddha on their heads and are usually of the same colour as that of the Dhyāni Buddha and are placed in the same direction as is assigned to their sires. This very plan is followed most scrupulously in almost all the Maṇḍalas or magic circles as described in the remarkable work, Niṣpannayogāvalī of Mahāpaṇḍita Abhayākara Gupta.

The names, colours and the symbols of the five Dhyāni Buddhas are stated briefly in the following verse occuring in the Sādhanamālā:

Jino Vairocano khyāto Ratnasambhava eva ca Amitābhāmoghasiddhirakṣobhyaśca prakīrtitaḥ Varṇā amīṣām sitaḥ pīto rakto haritamecakau Bodhyaṅgī Varado Dhyānam Mudrā Abhaya-Bhūspṛśau. Sādhanamālā, p. 568-9

"The Jinas (victorious ones) are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Akṣobhya. Their colours are white, yellow, red, green and blue, and they exhibit the Bodhyangī (teaching), Varada (boon), Dhyāna (meditation), Abhaya (protection), and Bhūṣparśa (earth-touching) attitudes of hands respectively."

The Dhyāni Buddhas are a peculiar kind of Buddhas who are not required to pass through the stage of a Bodhisatta. They were never anything less than a Buddha. They are always engaged in peaceful meditation, and they voluntarily abstain themselves from the act of creation. To create is the work of their emanations, the Divine Bodhisattvas. As has been said already, the Dhyāni Buddhas are five in number to which a sixth Vajrasattva is sometimes added. The Guhyasamāja Tantra makes it clear that all the five Dhyāni Buddhas along with their female counterparts and the guardians of gates were known in circa 300 A. D. the time of the introduction of this new Tantra. That the five Dhyāni Buddhas might have owed their origin to the theory of the eternity of the five senses, seems to be borne out by a passage in the Cittavisuddhiprakarana ¹ of the Tāntric Āryadeva.

^{1.} JASB, 1898. p. 178.

But it may also be possible that the five Mudrās which Buddha Śākyasimha made sacred by using on memorable occasions and which were constantly depicted in the Buddhistic figures of the different schools of art, gave rise to the five Dhyāni Buddhas (Figs 17, 18). Advayavajra who flourished in the 11th century, has written in one of his short works that the five Dhyāni Buddhas took their origin from the theory of the eternity of the five Skandhas (elements), that is to say, that the Dhyāni Buddhas represented the five primordial cosmic forces which are responsible for creation. Vajrasattva, the sixth Dhyāni Buddha, who is generally regarded as the priest of the five Dhyāni Buddhas and is usually represented with the priestly symbols, the Vajra and the Ghaṇṭā, is an embodiment of the five Skandhas collectively, and undoubtedly a later addition to the pantheon of the Northern Buddhists.

The Dhyāni Buddhas are always represented as seated on a full blown lotus, and in the meditative pose with legs crossed, the right foot crossing over and in front of the left, with the soles of both feet turned upwards. The hand that rests on the lap is sometimes empty, but in most cases holds the bowl. The head is bare, the thick clustering curls radiate effulgence like a flame of fire. The eyes are half-closed in meditation showing the mind completely drawn inwards in perfect introspection. The dress consists of an undergarment reaching from the chest to the knee, and secured by a scarf. The body is loosely covered by the habit of a monk, leaving only the right arm bare.

The Dhyāni Buddhas are generally represented on the four sides of a Stūpa which is the symbol of the Buddhist Universe, facing the four cardinal points. Vairocana is the deity of the inner shrine and is, therefore, generally unrepresented. But exceptions to this rule are by no means rare. He is occasionally assigned a place between Ratnsambhava in the south and Aksobhya in the East. Independent shrines are also dedicated to each of the Buddhas.

The five Dhyāni Buddhas are given each a special recognition symbol and a colour. The symbols are extremely important for the purpose of iconographical studies, because the female counterparts and the offsprings of the Dhyāni Buddhas invariably display these symbols in order to show their origin. Thus Amitābha is given the Lotus as the recognition symbol. His Sakti Pāṇḍarā and his Bodhisatta Padmpāṇi must exhibit the Lotus symbol in order to show that they are the emanations of Amitābha. Similarly, all the other Dhyāni Buddhas also have their own symbols and the name of the family is generally fixed from these symbols; for instance, Amitābha is the progenitor of the Lotus family, Akṣobhya is the leader of the Vajra family, Ratnasambhava is the embodiment of the Jewel family, and so forth.

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of as h is o mer the The Advayavajrasangraha gave special epithets to the Dhyāni Buddhas to indicate their families, although these special epithets are not known from any other source. According to this authority, Amitābha is Padmakulī, Akṣobhya is Vajrakulī, Vairocana is Tathāgatakulī, Ratnasambhava is Ratnakulī and Amoghasiddhi is Karmakulī. The Kula in the case of Vajrasattva is not given for the simple reason that he has neither family nor a special element.

Next to symbols, the colour of the Dhyāni Buddhas is important. Each Dhyāni Buddha has a special colour and this colour is required to be shown by all originating from each. Sometimes in classifying Buddhist deities there is no other sure indication of the parental Dhyāni Buddha except the colour. On the ground of colour alone, and in the absence of positive mention of the parental Dhyāni Buddhas, several deities have been classified in this book in this manner.

A detailed description of the Dhyani Buddhas along with their female counterparts and their offsprings, the Bodhisattvas, now follows with relevant information regarding their forms and their statues and paintings. Descriptive quotations from Tantric works have been incorporated to indicate the source of information wherever possible.

1. AMITĀBHA.

Colour—Red Vehicle—Peacock
Mudrā—Samādhi Symbol—Lotus

By far the most ancient among the Dhyāni Buddhas is Amitābha who is said to reside in the Sukhāvatī heaven in peaceful meditation. He presides over the current Kalpa (cycle) which is Bhadrakalpa. As a Dhyāni Buddha he does not create. It is his Bodhisattva Padmapāṇi, also known as Avalokiteśvara, who is responsible for creation. The form of Amitābha is described in the Pañcākāra section of the Advayavajrasamgraha thus:

"Paścimadale Ravimandalopari rakta-Hrłinkārasambhūto raktavarno Amitābhah padmacihnah samādhimudrādharah samjñāskandhasvabhāvo rāgaśarirah śukrātmakah padmakuli pratyavekṣaṇājñānalakṣaṇo griṣmaṭturūpaḥā mlarasaśarirah ṭavargātmā pradoṣavān". ADV. p. 41

"On the western petal on the disc of the sun there is Amitābha of red colour originating from the red syllable Hrih. He has a lotus as his sign and he exhibits the Samādhi Mudrā in his two hands. He is of the nature of the cosmic element of Samjñā (name), is an embodiment of attachment and belongs to the Lotus family. He stands for the vital fluid, and is endowed with the Pratyavekṣaṇā (looking after)

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knowledge. He represents the summer season and the acid taste. He presides over the group of letters beginning with Ta (cerebrals) and rules over the evening twilight".

When represented on the Stupa, he always faces the West and the Nepalese Buddhists regard him as the fourth Dhyani Buddha. His two hands with palm open lie on his lap, one upon the other forming the Dhyana or the meditative mudra. His colour is red and his Vahana is a pair of peacocks. His recognition symbol is the Lotus.

Images, sculptures, paintings and drawings of this description are found in all Buddhist countries including India, Tibet and China. One miniature painting of the Dhyāni Buddha is reproduced in Fig. 19. Besides the two-armed form various other forms are known of this and other Dhyāni Buddhas. It may be remembered here that all the five miniatures reproduced here belong to the collection of Dr. Evans-Wentz.

Amitābha images are found in abundance in Tibet 1 and in China 2

PĀNDARĀ

Colour-Red

Symbol—Lotus

Pāṇḍarā is also called Pāṇḍaravāsinī. According to a Dhyāna in the Advayavajrasaṅgraha she belongs to the Lotus family which is also the family of the Dhyāni Buddha Amitābha. Pāṇḍarā thus is the spiritual consort of Amitābha. Her form and nature are described as under:—

"Vāyavyām candramaṇḍalopari Pāmkārabījasambhūtā Pāṇḍaravāsinī raktā raktavarṇā padmacihnā tejodhātusvarupā padmakulā rāgaraktā." ADV. p. 43.

"In the Vāyu corner on the orb of the moon there is Pāṇḍa-ravāsinī originating from the (red) germ syllable Pāṁ. She is red in colour and has the Padma (lotus) as her recognition symbol. She is the embodiment of the element of Fire. She belongs to the Lotus family and is full of attachment."

Images and paintings of this goddess are rare. She is however known in Nepal in paintings, and some of her statuettes are found in China. Fig 20 illustrates a Nepalese drawing of the goddess.

Pāṇḍarā is represented in Tibet ³ and China ⁴. The illustrations of drawings of all the five Buddhasaktis, Pāṇḍarā and

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^{1.} Gordon: ITL p. 27. Getty-GNB. pp. 38, 39.

^{2.} Clark: TLP, II, pp. 32, 57, 142.

^{3.} Getty: GNB p. 139.

^{4.} Clark: TLP, II, under the name of Pandaravasini, pp. 61, 106, 152,164.

others are reproduced from Wright's History of Nepal, Plate VI. These drawings are made by Nepalese painters.

PADMAPĀNI.

Colour-Red

Symbol—Lotus

Padmapāni is the Bodhisattva attached to the Padma (lotus) family which is presided over by the Dhyani Buddha Amitabha whose spiritual consort is Pāṇḍarā or Pāṇḍaravāsinī. The Lotus is the symbol of this family and the colour assigned to this family is red. The Bodhisattva Padmapāṇi begets the red colour and a full-blown lotus as his symbol. Padmapāni is fairly well represented in the Buddhist countries of the North including Tibet 1 and China. One of his images is illustrated in Fig. 21 2.

2. AKŞOBHYA.

Colour-Blue

Mudrā-Bhūsparsa

Vehicle—Elephant

Symbol-Vajra

Next in importance and antiquity is the Dhyani Buddha Aksobhya who is mentioned as a Tathagata in the smaller recension of the Amitāyus Sūtra which was translated into Chinese between A. D. 384 and 417. Aksobhya is regarded as the Second Dhyani Buddha by the Nepalese Buddhists. His description appears almost everywhere in Tantric literature. The Pañcakara section of the Advayavajrasangraha perhaps gives the best description thus:

"Sūryamaṇḍalastha-nīla-Hūṁkāraniṣpanno dvibhuja ekamukho Bhūsparśamudrādharo vajraparyanki.....vijñānaskandhasvabhāvah..... vajrakulī...... śiśiramadhyāhnakatuśruti-ākāśaśabda-cavargo Aksobhya-ADV. p. 40-41. viśuddhah".

Aksobhya originates from the blue syllable Hum which is placed on the orb of the sun. He is two-armed and one-faced, exhibits the Bhūsparśa (earth-touching) mudrā and sits in the Vajraparyanka (adamantine seat) pose. He represents the primordial cosmic element of Vijñāna (consciousness). He is the embodiment of the Vajra family and represents the winter season, noon-time, pungent taste, faculty of hearing, the element of Ether and Sound and the Ca (palatal) group of letters".

Images, sculptures, statuettes and paintings of Aksobhya of this description are to be met with everywhere in Buddhist countries especially of the North. When represented in the Stupa he always

1. Getty: GNB. pp. 61, 62

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^{2.} This and other illustrations of the five Dhyani Bodhisattvas are in fullsize bronzes. All these are to be found in the U Vahal in Nepal.

faces the East. His left hand rests on the lap while the right rests on the right knee with the tips of the fingers touching the ground with palm drawn inwardly. His Vahana is a pair of elephants and his recognition symbol is the Vajra or the thunderbolt.

Various other forms of Aksobhya are found in Tantric works, some four-armed, some six-armed, some standing and some sitting. some single and some in Yab-yum. Some two-armed specimens are reproduced here (Figs. 22, 23).

He is popular in Tibet 1 and China 2.

(ii)

Colour-Blue

Arms-Eight

Aksobhya is the principal deity in the Aksobhya Mandala according to Pindikrama in the Nispannayogāvali. He is described thus:

"Aksobhyah kṛṣṇo raudrah sitaraktasavyetaramukhah savyakaraih kulacakrapadmāni vāmair-ghantā-Cintāmani-khadgān vibhrānah svābha-Sparsavajrālingitah".

"Aksobhya is blue in colour and is angry-looking. The colour of his right face is white and that of the left is red. He holds in his right hands the Vajra (family symbol), the discus and the lotus. In the three left hands he carries the bell, the Cintamani jewel and the sword. With the two principal hands he embraces the Prajna Sparsavaira by name".

MĀMAKĪ

Colour-Blue

Symbol—Vajra

According to a Dhyana in the Advayavajrasangraha, Mamaki belongs to the Vajra family and thus she is the spiritual consort of the Dhyani Buddha Aksobhya, the embodiment of the Vajrakula. The description is given below:

'Nairrtyām candramandalopari kṛṣṇa-Mām-kārabījasambūtā Māmaki kṛṣṇavarṇā kṛṣṇavajracihnā abdhātusvabhāvā Vajrakulā dvesaraktā". ADV. p. 43.

"On the orb of the Moon in the Nairrta corner there is Māmaki originating from the blue germ syllable Mām. She is blue in colour and has the blue Vajra as her recogntion symbol. She is the embodiment of the element of Water and she belongs to the Vajra family. She is full of enmity".

Māmaki is very rarely represented. There are Nepalese drawings of this goddess, of which one specimen is reproduced here (Fig 24). She is known in Tibet and China.

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^{1.} Gordon: ITL, p. 104; Getty: GNB, pp. 36, 37.

^{2.} Clark: TLP, II, pp. 126, 129, 138, 244.

DHYANI AND MORTAL BUDDHAS

VAJRAPĀNI.

Colour-Blue

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Symbol-Vajra

The Bodhisattva Vajrapāni with the Vajra symbol is the spiritual son of the Dhyani Buddha Aksobhya who is the progenitor of the Vajra family. His spiritual mother is Māmaki. Vajrapāņi, when represented, either stands or sits and carries usually a lotus on which is placed the family symbol of Vajra. Sometimes he holds the Vajra against the chest in one of his hands. Some images of his are illustrated here (Figs. 25, 26, 27).

He is known and widely represented in Tibet 1 and China 2.

VAIROCANA

Colour-White Mudrā-Dharmacakra Vāhana—Dragon Symbol—Discus

Vairocana is mentioned along with the other Dhyani Buddhas in the Guhysamāja which is dated circa 300 A.D. He is regarded as the oldest and the first Dhyani Buddha by the Nepalese Buddhists and his place is in the sanctum of the Stupa where he is the master of the whole temple and its contents. Naturally, therefore, he cannot be represented outside the Stupa, but exception to this rule is frequently met with in the important stupas of Nepal where he is assigned a place between Aksobhya in the East and Ratnasambhava in the South. His form is frequently described in Tantric works, but the description occuring in the Pañcākāra section of the Advayavajrasangraha is full. It is given below:

"Pūrvadale candramaṇḍalopari Oṁkārajaḥ Śuklavarṇa-Vairocanaḥ Bodhyangi-mudrādharah rūpaskandhasvabhāvah śuklacakracihnah mohasvarūpo vitavišuddhah tathāgatakulī ādaršatvena pratisthitah Hemantartuviśuddhah madhurarasaśarirah Kavargavyāpi prabhātasan-ADV. p. 41 dhyātmakāyasvabhāvah".

"Vairocana originates from the white syllable Om placed on the orb / of the moon on the eastern petal of the lotus and is white in colour. His recognition symbol is the white Discus. He exhibits the Bodhyangi mudrā and represents the cosmic element of Rupa (Form). He is of the nature of Moha (delusion) and is without bad companions, he is the embodiment of the Tathagata family, and is established as an embodiment of Adarśa (ideal) knowledge. He represents the Hemanta season, the sweet taste, the Ka (guttural) group of letters, and the mornings and evenings of the day".

^{1.} Getty: GNB. p. 51

^{2.} Clark: TLP. II. pp. 8, 11, 56, 197, 201.

When represented, Vairocana is white in colour, and his two hands are held against the chest with the tips of the thumb and forefinger of each hand united. His Vāhana is a pair of Dragons or gryphons and his recognition symbol is shown to be the Cakra or the Disc.

Instead of two, he may have many arms, and such descriptions are also met with in the Niṣpannayogāvalī. Some of his two-armed images are reproduced here (Figs 28, 29). His images are found in Tibet 1 and China 2.

(ii)

Colour-White

Faces-Four

Arms-Eight

When Vairocana is four-faced and eight-armed he is called Vajradhātu and in this form he is described in the Vajradhātu Maṇḍala of the Niṣpannayogāvalī with the following words:

"Vairocano vajraparyankena niṣannaḥ śubhrah sita-pita-rakta-harita-caturvaktro aṣṭabhujaḥ savyavāmābhyām dhṛtasavajrabodhyangi-mudro' parābhyām dhṛtadhyānamudro dakṣinābhyām akṣamālāśara-dharo vāmābhyām cakracāpabhṛt''.

NSP. p. 44.

"Vairocana is seated in Vajraparyanka and is white in colour. His four faces show white, yellow, red and green colours. He is eight-armed. With the two principal hands holding the Vajra he exhibits the Bodhyangi or the Dharmacakra mudrā. With the second pair of hands he shows the Dhyāna mudrā. The two remaining right hands hold the rosary and the arrow, and with the two remaining left he carries the discus and the bow".

Vajradhātu Buddha is mentioned in the Chinese collection ¹. The Chinese figure corresponds with the description given here and is illustrated in Fig 30.

LOCANĀ.

Colour-White

Arms-Two

Symbol—Discus

The Dhyāni Buddhas are all associated with their Śakti or female counterpart and an offspring or Bodhisattva. They fall into a separate group of five or six if Vajrasattva is added. Locanā belongs to the Tathāgata family to which the Dhyāni Buddha Vairocana also belongs. Thus Locanā is the Śakti or the female counterpart of the Dhyāni Buddha Vairocana. A short Dhyāna in the Advayavajrasangraha describes her form thus:

1. Gordon: ITL. p. 51; Getty: GNB, p. 34.

Clark: TLP. II, pp. 12, 57.
 Clark: TLP. Vol. II, p. 115

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"Agneyakonadale candramandalopari śukla-Lom-kārajā śuklavarnā Locanā cakra-cihnā pṛthvidhātusvarūpā Tathāgatakulodbhavā moharaktā". ADV. p. 42

"On the disc of the moon on the petal in the Agni corner there is Locana originating from the white germ syllable Lom. She is white in colour, bears the recognition symbol of the discus, and is the embodiment of the cosmic element of Earth. She belongs to the Tathagata family and is steeped in delusion".

Paintings and sculptures of this goddess are rare. A Nepalese drawing of the goddess is reproduced here in Fig. 31 Locana is represented in Tibet. 1

SAMANTABHADRA

Colour-White

Symbol—Cakra

The Dhyani Buddhas are the progenitors of the different families and they have each a spiritual consort and spiritual son. These spiritual sons are called the Bodhisattvas. The Bodhisattvas bear the same colour, and the same recognition symbol whether they sit or stand. The Bodhisattva with the Cakra symbol is Samantabhadra and is thus affiliated to the Dhayani Buddha Vairocana with the Cakra symbol. He belongs to the Tathagata Kula. When represented, he either stands erect or sits in different sitting attitudes, such as Dhyana, Lalita or Bhadra poses on a full-blown lotus. He usually holds the stem of a lotus on which the family symbol, the Cakra, is shown.

Samantabhadra is known in Tibet 2 and China 3 and is frequently represented in the Buddhist countries of the North. One of his images is illustrated here in Fig. 32.

4. AMOGHASIDDHI.

Mudrā—Abhaya Colour-Green Symbol-Viśvavajra Vāhana—Garuda

The Nepalese Buddhists consider him to be the Fifth Dhyani Buddha in order. His left hand lies open on the lap and the right exhibits the Abhaya (protection) mudrā. His form is described in many places in Tantric works but the one appearing in the Advayavajrasangraha appears to be the best and is quoted below:

"Uttaradale suryamandalopari śyāma-Kham-kārajah śyāmavarno-'moghasiddhih viśva-vajracihnābhayamudrādharah Samskāraskandha-

^{1.} Getty; GNB, p. 139.

^{2.} Getty; GNB. p. 47. 3. Clark; TLP, II, pp. 8, 9, 52, 9133

piśitāp(ś?)ahtiktarasātmakah svabhāvo Varṣāṛturūpaḥ [Karmakuli] ADV. p. 41-42 pavargavisuddhah ardharātrasvabhāvah."

"Amoghasiddhi originates from the green syllable Kham placed on the orb of the sun on the northern petal of the lotus, and is of green colour. His recognition symbol is the Viśvavajra or the double thunderbolt. He exhibits the Abhaya (protection) mudrā and represents the cosmic element of Samskāra (conformation). He is the embodiment of the rainy season and is a demon by nature; [he belongs to the Karma family] and he represents the bitter taste, the Pa (labial) group of letters and the middle part of the night."

When represented, his colour is green and he always faces the North. His Vahana is a pair of Garudas and his recognition symbol is the Viśvavajra or the double conventional thunderbolt. Sometimes a serpent with seven hoods forms the background and an umbrella. In front of his shrine, therefore, is found a small square pit which is meant for the snake.

Statues and paintings of this Dhyani Buddha are found in large numbers in all Buddhist countries especially of the North. Some of them are reproduced here (Figs. 33, 34). He is popular in Tibet 1 and China 2.

TĂRĂ.

Colour-Green

Symbol-Utpala

Tārā also called Tārinī according to a Dhyāna found in the Pañcākāra section of the Advayavajrasangraha belongs to the Karma family to which evidently the Dhyani Buddha Amoghasiddhi is also associated. The green colour of Tara also suggests that she is the spiritual consort of Amoghasiddhi of green colour. Her form and nature are given in the following passage:

"Aiśānyām candramandalopari kanakaśyāma-Tām kāraparinatā Tārini śyāmavarnā syāman lotpalacihnā vāyudhātusvar upā Karmakulā Irsyāraktā." ADV. p. 43.

"In the Isana corner on the orb of the moon there is Tarini originating from the germ syllable Tam of golden green colour. Her recognition symbol is a green night lotus. She is the embodiment of the element of Air. She belongs to the Karma family and is full of jealousy."

^{1,} Gordon: ITL, p. 27, Getty: GNB. p. 42.

^{2.} Clark: TLP, II, pp. 32, 56, 115, 126, 128, 138, 144.

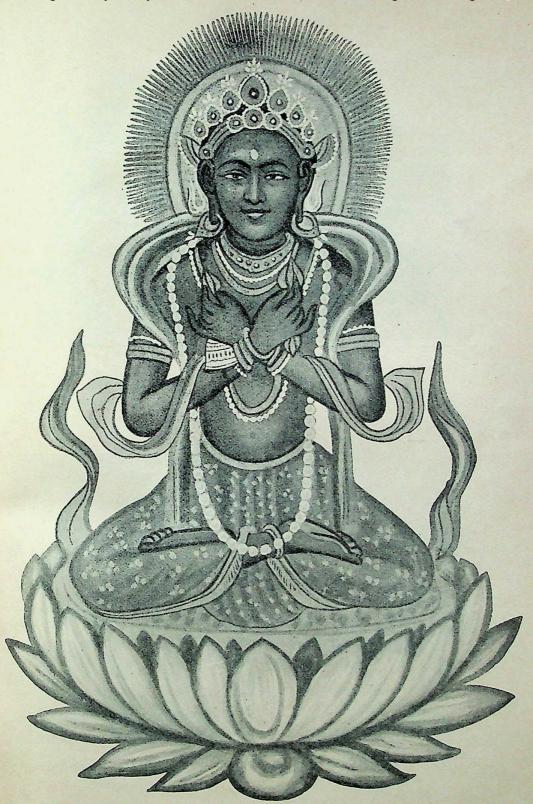


Fig. 12 ADI-BUDDHA, VAJRADHARA. (From a Nepalese Painting)



Fig. 13 Vajradhara (Baroda Museum)



Fig. 14 Vajradhara Yab-yum (Nepal)



(Side View)



Fig. 15 Vajradhara Yab-yum Fig. 16 Vajradhara (Six-armed) (Baroda Museum)

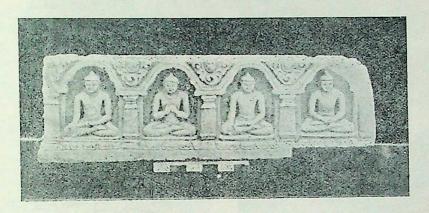


Fig. 17 Buddha in different Mudrās (Nalanda)

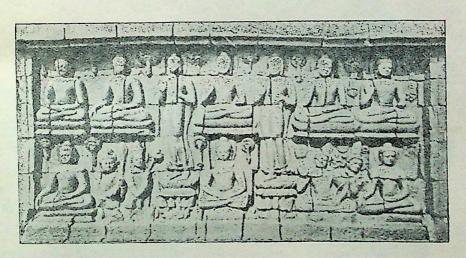


Fig. 18 Buddha in different Mudrās (Java)

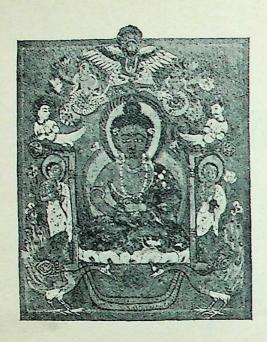


Fig. 19 Amitābha.



Fig. 20 Pāṇḍarā.



Fig. 21 Padmapāņi (Nepal)

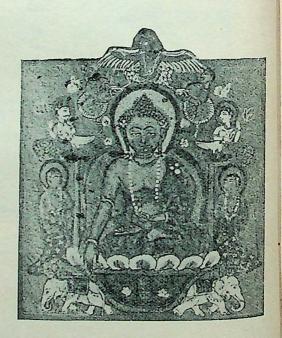
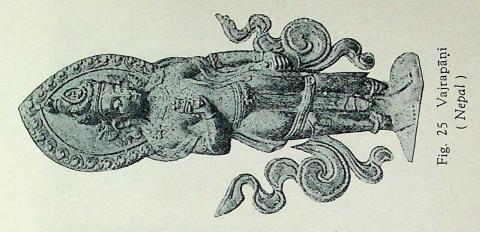


Fig. 22 Aksobhya.



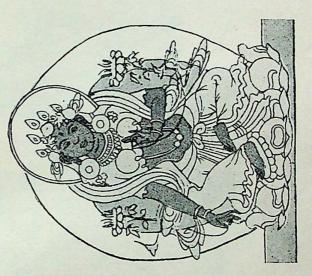


Fig. 24 Māmaki.

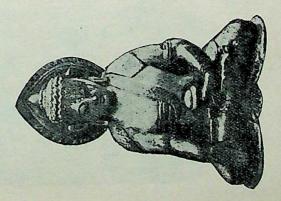


Fig. 23 Akṣobhya (Nepal)



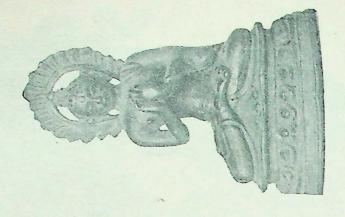


Fig. 29 Vairocana (Nepal)



Fig. 28 Vairocana



Fig. 27 Vajrapāņi (Nalanda)

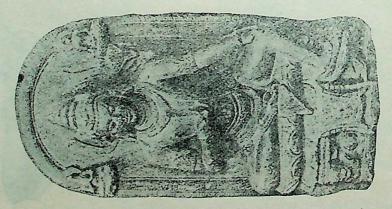


Fig. 26 Vajrapāņi (Indian Museum)

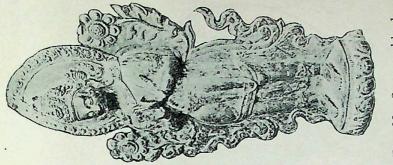


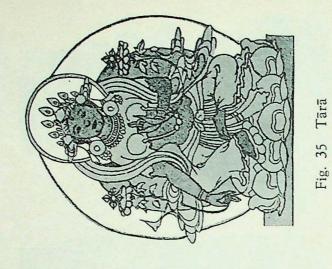
Fig. 32 Samantabhadra (Nepal)

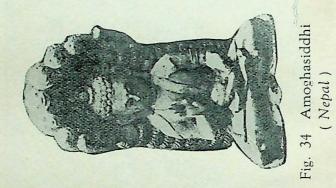


Fig. 31 Locanā



Fig. 30 Vairocana-Vajradhatu (Peiping)





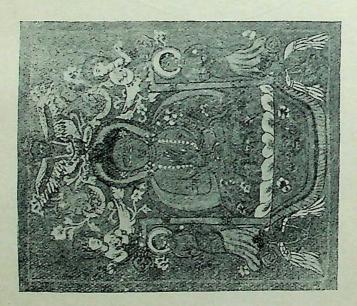


Fig. 33 Amoghasiddhi

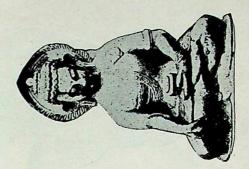


Fig. 38 Ratnasambhava (Nepal)

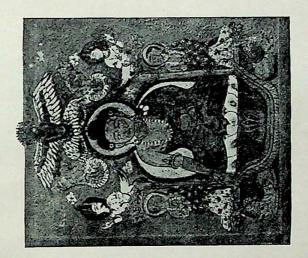


Fig. 37 Ratnasambhava

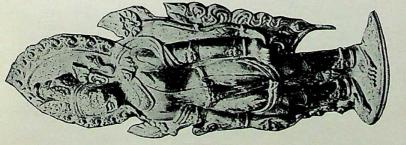


Fig. 36 Viśvapāņi

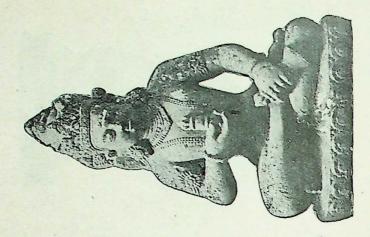


Fig. 41 Vajrasattva (Nepal)

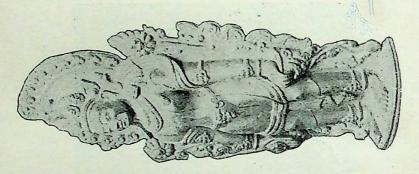


Fig. 40 Ratnapāņi (Nepal)



Fig. 39 Vajradhātvīsvarī.

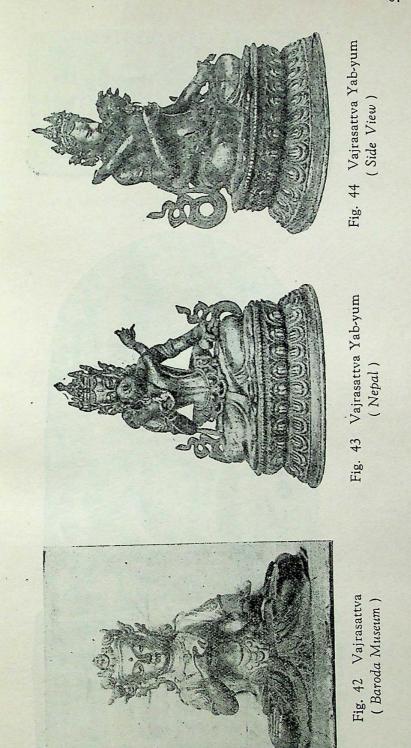




Fig. 45 Seven Mortal Buddhas with Maitreya (Indian Museum)

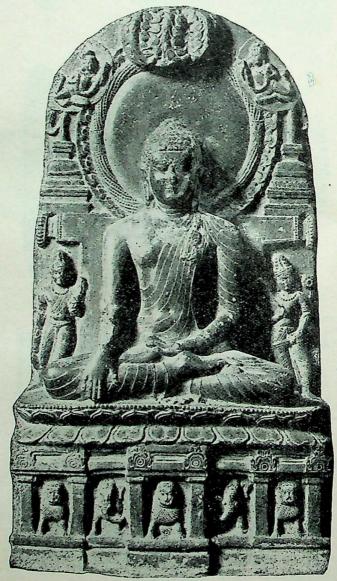
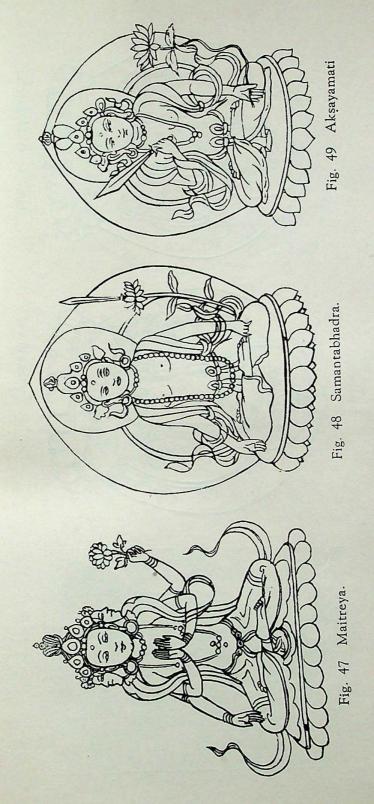
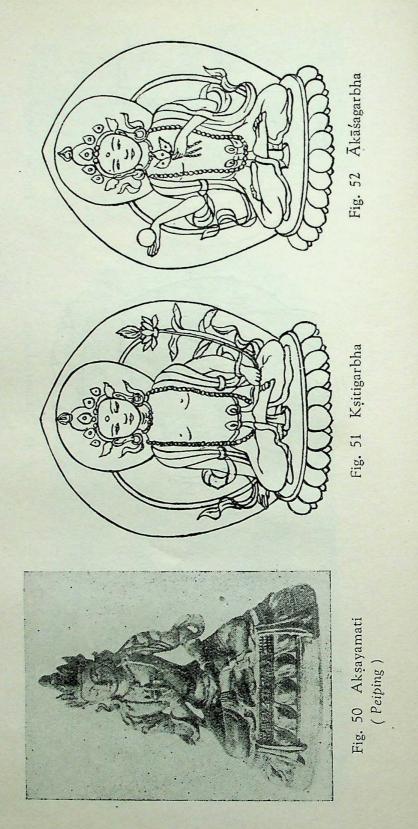
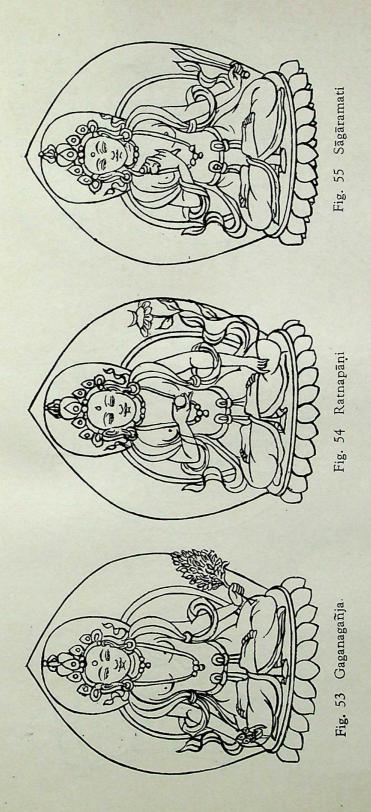
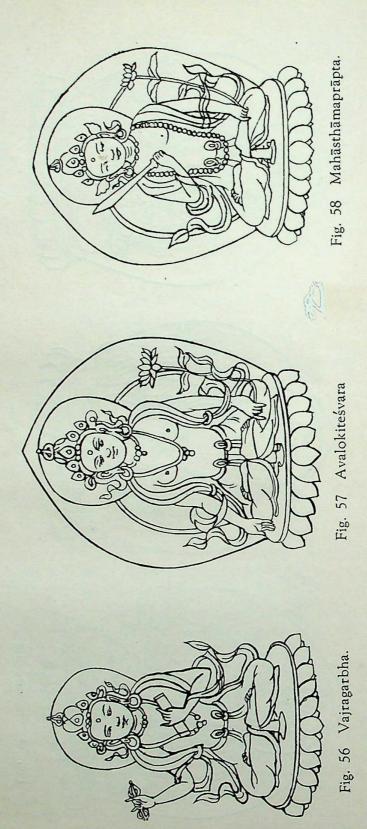


Fig. 46 Vajrāsana (Indian Museum)









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The same remarks apply to her images and paintings which are rare in India. One specimen of her images is illustrated here (Fig. 35). In Tibet and China she is widely known.

VIŚVAPĀNI

Colour-Green Symbol-Viśvavajra.

Viśvapāṇi, as the name indicates, is the holder of the Viśvavajra or the double thunderbolt which is the symbol of the Dhyāni Buddha Amoghasiddhi, whose spiritual consort is Tārā or Tāriṇī. They all belong to what is called the Karmakula to which the green colour is assigned. Viśvapāṇi thus is green in colour and shows, the Viśvavajra on a lotus. When represented, he may stand erect or sit in different sitting postures. His images are sometimes found, and one specimen is illustrated here (Fig 36). Viśvapāṇi is known in Tibet ³

5. RATNASAMBHAVA.

Colour—Yellow Mudrā—Varada Vāhana—Lion Symbol—Jewel

The Nepalese Buddhists regard him as the Third Dhyāni Buddha in order, and the earliest mention of his name may be found in the Guhyasamāja which is believed to have been composed circa 300 A.D. He is the progenitor of the Ratnakula, and is described widely in the Buddhist Tāntric works. Out of all descriptions the one given in the Pañcākāra section of the Advayavajrasaṅgraha is perhaps the best. Here Ratnasambhava is described as under:—

"Dakṣiṇadale sūryamaṇḍalopari Trām-kārajaḥ pītavarṇo Ratnasam-bhavo ratnacihnavaradamudrādharo vedanāsvabhāva-piśunaśarīraḥ raktātmako ratnakulī samatājñānavān vasantaṛturūpo lavaṇaśarīraḥ Tavargavyāpī tṛtīyacaturthapraharātmakaḥ".

ADV, p. 41.

"Ratnasambhava originates from the yellow syllable Trām placed on the orb of the sun on the southern petal. He is yellow in colour, his recognition symbol is the jewel and he exhibits the Varada (gift-bestowing) Mudrā. He represents the cosmic element of Vedanā (sensation) and is the embodiment of slander (piśuna). He presides over the blood in the human system, and belongs to the Ratna (jewel) family of deities. He possesses the knowledge of Samatā (equality) and presides over the spring season, the saline taste, the Ta (dental) group of letters and the third and fourth parts of the day and night".

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^{1.} Getty: GNB, p. 127 2 Clark: TLP, II, pp. 60, 107, 171.

^{3.} Getty: GNB, p. 101

When represented, his colour is yellow, and he always faces the South. His left hand rests on the lap with open palm, and the right exhibits the Varada Mudrā or the gift bestowing attitude. His Vāhana is a pair of lions, and the recognition symbol is the Jewel (Ratnacchatā).

He may have more arms than two and in such forms he is described in the Nispannayogāvalī. Such forms are also represented in art. Some of his two-armed forms are only illustrated here (Figs 37, 38). He is widely known and represented in Tibet ¹ and China ².

VAJRADHĀTVIŚVARI

Colour—Yellow

Symbol—Jewel

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Vajradhātviśvarī, according to a statement in the Advayavajtasamgraha is the deity of the centre surrounded by the four Buddhaśaktis, Locanā, Tārā, Pāṇḍarā, and Māmakī. She is said to be the embodiment of the highest truth in Mahāyāna Buddhism which is named differently as Tathatā, Sūnyaṭā, Prajñāpāramitā and so forth 3. Vajradhātviśvarī thus can be taken as the spiritual consort of Ratnasambhava only, with the yellow colour and the jewel as symbol.

Images and paintings of this deity are still rarer than those of the other Buddhaśaktis. One of her Nepalese paintings is illustrated here (Fig 39). She is known in Tibet 4.

RATNAPĀNI

Colour—Yellow

Symbol—Jewel

Ratnapāṇi, as the name signifies, belongs to the Ratnakula which is presided over by the Dhyāni Buddha Ratnasambhava, whose spiritual consort is Vajradhātvīśvarī. Ratnapāṇi is of the same nature as the Dhyāni Buddha and when represented, he either stands erect, or sits in different sitting postures. He holds the stalk of a lotus on which appears the Kula symbol which is here the Jewel (Ratnacchaṭā). He is represented sparingly in the Buddhist countries of the North, and a metal image of his found in Nepal is illustrated here (Fig 40). Ratnapāṇi is known and represented in Tibet ⁵.

6. VAJRASATTVA.

Colour-White

Symbols—Vajra and Ghantā

Vajrasattva, the Sixth Dhyāni Buddha, is regarded by the Nepal Buddhists as the priest of the Five Dhyāni Buddhas. He is not repre-

1. Getty: GNB, p. 37.

2. Clark: TLP, II, pp. 32, 57 119, 126.

3* ADV, p. 43.

4. Getty: GNB, p. 139.

5. Getty; GNB, p 53, 54

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sented in the Stupa like the other Dhyani Buddhas, but independent shrines are dedicated to his worship. His worship is always performed in secret and is not open to those who are not initiated into the mysteries of Vajrayāna. Vajrasattva is represented in two forms, single and Yub-yum.

The notable feature of this Dhyani Buddha is that he wears all ornaments, rich dress and a crown instead of the poor dress of the other Dhyani Buddhas consisting of three rags (tricivara). Thus Vajrasattva appears more to be a Bodhisattva than a Dhyāni Buddha.

He sits cross-legged in the meditative pose like the other Dhyani Buddhas, and exhibits no special Mudrā. He carries the Vajra in his right hand with palm upwards against the chest and the Ghanta (Bell) in the left hand resting against the left thigh. His form is repeatedly described in Tantric works. The description given in the Advayavajrasangraha is typical and is quoted below:

"Vajrasattvastu Hūmkārajanmā śuklo dvibhuja ekavaktro vajravajraghantādharo Kāṣāyarasaśarīrah śaradrtuviśuddho Yaralavādyātmakaḥ ardharātrataḥ prabhātakālaparyanto Dharmadhātuparanāmā".

ADV, p. 41.

"Vajrasattva originates from the syllable HUM and is white in colour. He is two-armed and one-faced and holds in his two hands the Vajra and Vajra-marked Ghantā. He represents the astringent taste, the Autumn season, the letters of the alphabet ya, ra, la, and va, and the part of the night from midnight to day-break. His second name is Dharmadhatu" .-

When represented singly, he is exhibited before the public. The Yab-yum form is generally kept secret. When represented in Yabyum, he is closely associated with his Sakti who is generally known as Vajrasattvātmikā. He carries the Vajra and the Ghantā in the same manner as when single, but the Sakti holds the Kartri in the right hand and the Kapala in the left (Figs. 41, 42).

He is represented widely in all Buddhist countries of the North. Some of his single and Yab-yum forms are illustrated here (Figs. 43,44). His white colour suggests that his spiritual sire is Vairocana of white colour. His position amongst the Dhyani Buddhas is anomalous. Vajrasattva is widely represented in Tibet 1 and China 2

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^{2.} Clark: TLP. II. p. 138. 1. Getty: GNB, p. 6

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VAJRASATTVĀTMIKĀ.

Colour-White

Symbol-Kartri and Kapala

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Arms-Two

As all the Dhyani Buddhas have a Śakti each attached to them. even so the Sixth Dhyāni Buddha Vajrasattva also can claim a Śakti. Vajrasattvātmikā thus is the spiritual consort of the Sixth Dhyāni Buddha Vajrasattva. Her Dhyāna is rarely found in Tāntric literature, but her form can be seen from the images where she is in close embrace with Vajrasattva in Yab-yum. In such cases she carries the Kartri in the right hand and Kapala in the left.

GHANTĀPĀNI

Colour-White

Symbol—Ghantā

The Sixth Dhyāni Buddha Vajrasattva and his consort Vajrasattvātmikā claim Ghantāpāni as their Bodhisattva. The recognition symbol of this Bodhisattva is the Ghanta or the Bell. Like his spiritual sire he must be white in colour. Ghantapani is rarely represented, and his images are very rare in Buddhist countries.

MORTAL BUDDHAS

Both the Mahāyānists and the Hīnayānists hold that a Buddha is one who is endowed with the thirty-two major and eighty minor auspicious marks known as "external characteristics" as enumerated in the Dharmasamgraha, attributed to Nāgārjuna. He must have in addition, three kinds of mental characteristics, namely, the ten Balas or forces, eighteen Avenika Dharmas or peculiar properties, and the four Vaisaradyas or points of self-confidence or assurance.

The Hinayanists, even in their earlier stages, recognised twentyfour bygone Buddhas, each having a peculiar Bodhi tree. The Mahāyānists also give several lists, though not systematically and thirty-two different names have been recovered. The last seven Tathagatas are well known, and are designated by the Mahayanists as Mānuṣi or Mortal Buddhas. These are, Vipaśyin, Śikhi, Viśvabhū, Krakucchanda, Kanakamuni, Kaśyapa and Śākyasimha. The historicity of these Buddhas is still uncertain excepting of course that of the last, but there are good grounds for thinking that Kanakamuni and Krakucchanda really were historical personages.

Attempts have been made to establish a fantastic connection between the last five Mortal Buddhas and the five Dhyani Buddhas and their Bodhisattvas by holding that the Divine Bodhisattvas discharge their duties of creation through the agency of the five Mortal Buddhas. The theory may be current in Tibet; it may ingeniously establish a new connection and may find strong support from scholars, but it is against all Tantric traditions of India.

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ias vas When represented, the last seven Mortal Buddhas appear all alike; they are of one colour and one form, usually sitting cross-legged, with the right hand disposed in the Bhūmiṣparśa Mudrā (earthtouching attitude), which is the Mudrā peculiar to Akṣobhya and as a matter of fact, it is not possible to identify a sculpture of the latter unless it is coloured or if no other identification mark is present. In paintings, the Mortal Buddhas have usually a yellow or golden complexion. The only possible chance of identifying them is when they appear in groups of seven. 1

Sometimes they are represented as standing, in which case they appear under a distinguishing Bodhi Tree and with a distinguishing Mudrā. The Indian Museum image No. B. G. 83 (Fig. 45) is an image of this kind. It may be noted, however, that Maitreya, the future Buddha, has been added to this group.

VAJRĀSANA"

Gautama, the last of the group of the seven Mortal Buddhas, is widely represented both in sculptures and in paintings. His images date from a period anterior to the birth of Christ and the fascination of Indian sculptors for Buddha images seems never to have diminished. Innumerable images of Buddha in innumerable attitudes and with innumerable expressions have been discovered in India, as in those other countries which came under the influence of Buddhism. Images of Buddha, therefore, are an independent study by themselves.

The Sādhanamālā furnishes us with several descriptions of Buddha Vajrāsana sitting in the Vajraparyanka attitude, with his right hand displaying the Bhūmiṣparśa pose. The Dhyāna, as given in one of the Sādhana is quoted below:

"Savyakarena Bhūṣparśamudraṁ utsaṅgasthitāvasavyahastaṃ kāṣāyavastrāvagunthanaṁ nilagauraraktaśyamacatur-Māropari viśva-padmavajrāvasthitaṁ śāntaṁ lakṣaṇavyañjanenānvitagātraṁ. Tasya Bhagavato dakṣiṇe Maitreya-Bodhisattvaṁ gauraṃ dvibhujaṁ jaṭāmukuṭinaṃ savyakareṇa cāmararatnadhāriṇaṁ avasavyena nāgakeśārapuṣpacchaṭādhāriṇam. Tathā vāmato Lokeśvarraṁ śuklaṁ dakṣiṇakareṇa cāma-

^{1.} Colossal images of the Seven Mortal Buddhas representing them with the Bhūmiṣparśa mudrā appear in one of cave temples at Ellora. Fergusson and Burgess: Cave Temples of India, p. 383.

rādharam vāmakarena kamaladharam Bhagavanmukhāvlokanaparau ca tau bhāvayet.

Iti Vajrāsanasādhanam samāptam"

Sādhanamālā, p. 24.

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"The worshipper should meditate himself as (Vajrāsana) who displays the Bhūsparsa Mudrā in his right hand while the left rests on the lap. He is dressed in red garments and sits on the Vajramarked double lotus placed on the four Maras of blue, white, red and green colour. He is peaceful in appearance and his body is endowed with all the major and minor auspicious marks.

"To the right of the God is Maitreya Bodhisattva who is white, two-armed, and wears the Jatamukuta (crown of matted hair), and carries the chowrie-Jewel in the right hand, and the Nagakesara flower

in the left.

"Similarly, to the left of the principal God is Lokesvara of white complexion, carrying in his right hand the chowrie and the lotus in the left.

"These two gods should be meditated upon as looking towards the

face of the (principal) god

"Here ends the Sādhana for Vajrāsana"

Images of this divinity are found in overwhelming numbers in almost all Buddhist centres in India. The Indian Museum image (Fig. 46) is an example of this form of Gautama.

Buddha Śākyasimha was conceived in another form which was called by the name of Durgatiparisodhana. This particular form of Śākyasimha is described in the Nispannayogāvalī of Abhayākara Gupta.

DURGATIPARISODHANA.

Face-One Colour—Yellow

Mudrā—Dharamacakra Arms-Two

Śākyasimha, the embodiment of Mahāvairocana, is the principal deity in the Durgatiparisodhana Mandala of the Nispannayogāvalī. He has been described in a short sentence:

"Cakrasya vedyām viśvasarojasthasiṁhopari śrī-Śākyasiṁho Bhagavān Mahāvairocanah suvarnavarno dhṛtadharmacakramudrah.

NSP, p. 66.

"On the centre of the wheel on a lion placed on a double lotus sits the god Srī Śākyasimha, the embodiment of Mahāvairocana of golden yellow colour, dispalying in his two hands the Dharmacakra Mudra".

Nepalese paintings of the deity are available, but sculptures are not recorded anywhere,

MORTAL BUDDHAŚAKTIS

Like the Dhyani Buddhas, the Mortal Buddhas have also their respective Buddhasaktis through whom they obtained the seven Mortal Bodhisattvas. The Buddhaśaktis are :-

- 1. Vipasyanti
- 4. Kakudvatī
- 2. Sikhimālinī
- 5. Kanthamālinī
- 3. Viśvadharā
- 6. Mahidharā
- 7. Yasodharā

Representation of these are not met with anywhere in India. Only one Statuette of the last Yasodharā is found in China 1.

MORTAL BODHISATTVAS

They were brought into existence by their respective Mortal Buddhas and their Saktis. They are :-

1. Mahāmati

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- 4. Śakamangala
- 2. Ratnadhara 5. Kanakarāja
- 3. Ākāśagañja 6. Dharmadhara
 - 7. Ananda²

The names of Yasodharā and Ānanda are familiar names, the former being the name of Śākyasimha's wife and the latter that of his favourite disciple.

The relation between the Mortal Buddhas, their Buddhasaktis and the Bodhisattvas may be thus shown in a tabular form :-

Mortal	Mortal	Mortal
Buddha	Buddhasakti	Bodhisattva
Vipaśył	Vipasyantī	Mahāmati
Śikhł	Sikhimālinī	Ratnadhara
Viśvabhū	Visvadharā	Ākāśagañja
Krakucchanda	Kakudvatī	Śakamaṅgala
Kanakamuni	Kaņṭhamālinī	Kanakarāja
Kaśyapa	Mahīdharā	Dharmadhara
Śākyasimha	Yaśodharā	Ānanda

1. Clark: TLP, II, p. 171. For the names of the Buddhasaktis see Oldfield: Sketches from Nipal, Vo. II. 163 and 185 ff.

2. Oldfield: Sketches from Nipal, Vol. II. pp. 163 and 185 ff.

BUDDHIST ICONOGRAPHY

MAITREYA, THE FUTURE BUDDHA.

It would not be out of place to mention here the name of Maitreya who partakes of the nature of a Mortal Buddha, though he is not a Buddha yet. He is supposed to be passing the life of a Bodhisattva in the Tuṣita heaven, preparatory to his descent to earth in human form. It is said that he will come to earth full 4000 years after the disappearance of Buddha Gautama for the deliverance of all sentient beings. Asaṅga is said to have visited Maitreya in the Tuṣita heaven and to have been initiated by him into the mysteries of Tantra. He is the only Bodhisattva who is worshipped alike by the Hīnayānists and the Mahāyānists and his images can be traced from the Gandhara School down to the present time. Hiuen Tsang records the existence of Maitreya in Udyāna (U-chang-na). The sculptor, in order to ascertain his correct form, is believed to have gone several times to the Tuṣita heaven before carving it.

Maitreya may be represented as a standing figure, adorned with rich ornaments and holding in his right hand the stalk of a lotus He is distinguished from Padmapani mainly by the figure of a small Caitya which he bears on his crown. Getty remarks that in Indian sculpture he shows in his hands the usual Dharmacakramudrā; in the left there is a vase, round, oval or pointed, or there may be the stems of flowers which support his two characteristic symbols, the vase and the wheel. Maitreya may also be represented seated as a Buddha, with legs either interlocked or dangling down. His colour is yellow, and his images sometimes bear the figures of the five Dhyāni Buddhas, on the aureole behind. The small Caitya on the crown of Maitreya is said to refer to the belief that a Stupa in the mount Kukkutapada near Bodh-Gaya covers a spot where Kasyapa Buddha is lying. When Maitreya would descend to earth he would go direct to the spot, which would open by magic, and receive from Kasyapa the garments of a Buddha.

The Sādhanamālā furnishes us with only one description of Maitreya as a principal divinity and several others in which he is represented as a minor god. When as a minor god, he accompanies others, he generally carries the chowrie in the right hand and the Nāgakeśara flower in the left. The Sādhana describing the procedure of his worship has Dhyāna:

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"The worshipper should meditate himself as Maitreya who originates from the yellow germ syllable "Maim". He is three-faced three-eyed, and four-armed. His right and left faces respectively are of blue and white colour. His complexion is yellow like that of gold. He sits in the Paryanka attitude on an animal. His two hands are engaged in exhibiting the Vyākhyāna Mudrā and he shows in his other right and left hands the Varada Mudrā and a full-blown Nāgakeśara flower with its branches. He is decked in many ornaments. Meditating thus...

This is the Sadhana for Maitreya."

A Nepalese drawing (Fig. 47) represents this form of Maitreya which follows the Dhyāna in all details except the vehicle. Maitreya is popular in Tibet and his images are found in abundance in China?.

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^{1.} Gordon: ITL, pp. 104, 107; Getty: GNB, pp. 22, 23.

^{2.} Clark: TLP, II. pp. 7, 9, 59, 143, 195.

CHAPTER II

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b

THE BODHISATTVAS

The term Bodhisattva consists of two words Bodhi (enlightenment) and Sattva (essence) and they represent a class of deities who derive their origin from the five Dhyani Buddhas representing the five primordial elements. The Bodhisattvas thus connote all the male deities of the Buddhist pantheon, while their female counterparts are known by the generic name of Saktis. These Saktis should be distinguished from the Buddhasaktis who are the queens of the five Dhyani Buddhas. The Bodhisattvas are sometimes represented in the company of their Saktis who are seated either beside them or on their laps or in close embrace. Although all the male deities of the Buddhist pantheon can be called the Bodhisattvas, they are nevertheless separated in iconographic studies as an independent group. Thus, in the Nispannayogāvalī, three distinct groups of sixteen Bodhisattvas are mentioned and it is necessary to refer to them here along with their iconography as found in this excellent book. Amongst the Bodhisattvas, Avalokitesvara and Mañjuśri are the chief and have wide popularity not only in this country, but also in other Buddhist countries such as Tibet, China and Japan. As the images of Avalokitesvara and Mañjusri are found in all these countries in large numbers and in a wide variety of forms they require obviously a separate treatment in subsequent chapters.

The Nispannayogāvalī of Mahāpandita Abhayākara Gupta mentions altogether three sets¹ of sixteen Bodhisattvas. Some names occur in one or two or all the three lists, which when analysed, give an account of twenty-five Bodhisattvas in all. These three lists are headed in one by Samantabhadra and in two others by Maitreya, the Future Buddha. Images of many of these Bodhisattvas are found in India, but their number is the largest in China as would be seen in the Two Lamáistic Pantheons by Walter Eugene Clark. The three lists as given by Abhayākara Gupta are stated below for facility of comparison, before the Bodhisattvas are actually described with the help of the Dhyānas.

List No. 1 Samantabhadra, Akṣayamati, Kṣitigarbha, Akāśagarbha, Ganganagañja, Ratnapāṇi, Sāgaramati, Vajragarbha, Avalokiteśvara, Mahāsthāmaprāpta, Chandraprabha, Jāliniprabha, Amitaprabha, Pratibhānkūṭa, Sarvaśokatamonirghātamati, Sarvanivaraṇaviṣkambhin.

^{1.} NSP, pp. 46, 50, 67.

List No. 2 Maitreya, Mañjuśri, Gandhahasti, Jñānaketu, Bhadrapāla, Sāgaramati, Akṣayamati, Pratibhānakūṭa, Mahāsthāmaprāpta, Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Jāliniprabha, Candraprabha, Amitaprabha, Gaganagañja, Sarvanivaraṇaviṣkambhin.

List No. 3 Maitreya, Amoghadarśin, Apāyañjaha-Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Gandhahasti, Suraṅgama, Gaganagañja, Jñānaketu, Amitaprabha, Candraprabha, Bhadrapāla, Jāliniprabha, Vajragarbha, Akṣayamati, Pratibhānakūṭa, Samantabhadra.

1. SAMANTABHADRA¹

Colour—Yellow and Blue Symbol—Jewel

The Bodhisattva Samantabhadra (Universal Goodness) is important as the leader of the sixteen Bodhisattvas and thus is not a whit less important than the Future Buddha Maitreya who is at the head of the two other lists of Bodhisattvas. Samantabhadra's popularity is further exemplified by frequent mention of his name in the Nispanna-yogāvalī. Samantabhadra is popular both in Tibet and China where his images are frequent and numerous.

He is described several times in the Niṣpannayogāvalī and in several places his form is identical with that of his sire. But there are places where his independent forms are described which are important for the purpose of iconographic studies. These are mentioned here.

In the Dharmadhātuvāgīśvara Maṇḍala Samantabhadra is described as follows:

Samantebhadraḥ pītaḥ savyena varado vāmena utpalakhaḍgadharaḥ. NSP, p. 58.

"Samantabhadra is yellow in colour, shows the Varada (boon) in the right hand and holds on the left the sword on lotus."

In the Durgatiparisodhana Mandala he is described as:

Samantabhadraḥ suvarṇavarṇo ratnamañjarībhṛddakṣiṇapāṇiḥ katisthavāmamuṣṭiḥ. NSP, p. 67. -

"Samantabhadra is of golden colour, holds a bunch of jewels in the right hand, while the left rests on the hip."

Once again Samantabhadra is described in the Kālacakra Mandala.

There he is described as:

Samantabhadraḥ nilaḥ savyairvajrakartriparaśūn vāmair-ghanṭā-kapāla-Brahmaśirāmsi dadhānaḥ. Brahmaśiraḥsthāne utpalam vā. Dharmavajrāsamāpanno'yam. NSP, p. 85.

'Samantabhadra is blue in colour and holds in his three right hands the Vajra, the Kartri and the Parasu, and in the three left hands the

^{1.} For a full description see Getty: GNB, p. 47, f.

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Ghanta, the Kapāla and the severed head of Brahmā. Sometimes the head of Brahmā is replaced by the Utpala. He is embraced by his consort Dharmavajrā."

Although images of Samantabhadra are not rare in India, the bulk of his images are to be met with in China. At least five images of the Bodhisattva are found in Peiping alone. Fig. 48 is a Nepalese drawing of the deity.

Samantabhadra is popular in the Sādhanamālā, although only one description of his is available. In the Lokanātha Sādhana he is described as:

Samantabhadrah pitabho ratnotpalavarapradah

Sādhanamālā, p. 49

"Samantabhadra is of yellowish colour, holds the jewel on a lotus and exhibits the Varada Mudrā in his two hands."

2. AKSAYAMATI

Colour—Yellow Symbol—Sword or Jar

The second Bodhisattva is Akṣayamati (Indestructible mind) and his name is widely known in the Buddhist ritualistic literature. Akṣayamati is described thrice in the Niṣpannayogāvalī.

In the Mañjuvajra Mandala Aksayamati is described as:

Akṣayamatiḥ suvarṇavarṇo vāmamuṣṭim hṛdyavasthāpya savyena varadamudraḥ. NSP, p. 50.

"Aksyamati is of golden complexion, and shows the clenched left hand against the chest, and exhibits the Varada mudrā in the right."

In the Dharmadhatuvagisvara Mandala, he is described somewhat differently as:

Akṣayamatiḥ pītaḥ savyena khaḍgam vāmenaabhayakamalam bibharti. NSP, p. 58.

"Akṣayamati is yellow in colour and flourishes the sword in the right hand, while he exhibits in the left hand the Abhaya mudrā and the Kamala."

A third description of this Bodhisattva occurs in the Durgatiparisodhana Mandala and he is described in the following words:

Akṣayamatiḥ sito hastābhyām jñānāmṛtakalaśadhārī

NSP, p. 67.

"Akṣayamati is white in colour and with his two hands holds the bowl containing the nectar of knowledge." in Ner spe

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^{1.} Clark: TLP, II, pp. 8, 9, 52, 133, 274.

A Chinese statuette¹ depicts him in the form of the Dhyāni Buddha Amoghasiddhi with the right hand raised against the chest in the Abhayamudrā and the left resting on the lap. Fig. 49 is a Nepalese drawing of the deity. Fig. 50 illustrates a Chinese specimen.

3. KŞITIGARBHA 2

Colour—Yellow or Green Symbol—Kalpa Tree on Jar

The third Bodhisattva Ksitigarbha (matrix of the earth) is rarely represented. He is described twice in the Nispannayogāvalī. In one, he is identical with his sire Vairocana with the Cakra symbol. In another, Ksitigarbha is described in the following words:

Kşitigarbhah pito dakşinena krtabhūşparśo vāmenābjastha-kalpa-drumadharah. NSP, p. 58.

"Kṣitigarbha is yellow in colour, shows the earth-touching mudrā in the right hand, and a lotus with the wish-giving tree (kalpavṛkṣa) in the left."

Kṣitigarbha is iliustrated four times in the Peiping collection in different forms.³ He is also found in Tibet.⁴ Fig. 51 is a Nepalese drawing of the deity.

Under Lokanātha Sādhana in the Sādhanamālā a further description occurs of the Bodhisattva Kṣitigarbha. Here he is described in verse as:

Kṣitigarbhaḥ śyāmavarṇaḥ kalaśam cābhayam tathā.

Sādhanamālā, p. 49.

"Kṣitigarbha is of green colour, and shows in his two hands the jar and the Abhaya mudrā."

4. ĀKĀŚAGARBHA⁵

Colour-Green Symbol-Jewel

The Bodhisattva Ākāśagarbha (essence of ether) is also known by the name of Khagarbha, the words "Kha" and "Ākāśa" signify the same thing "Sky". Ākāśagarbha is the Bodhisattva who lives in the womb of the sky.

Ākāśagarbha is described in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. His form is depicted in the following

1. Clark: TLP, II, p. 132.

3. Clark: TLP, II. pp. 8. 9, 56, 274.

4. Gordon: ITL, p. 60.

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^{2.} For further information see Getty: GNB. p. 90, et. seq.

^{5.} For futher information see Getty: GNB, p. 101.

words:

Ākāśagarbhaḥ śyāmaḥ savyena sarvaratnavarṣi vāmena cintāmaṇibhrt. NSP, p. 58.

"Ākāśagarbha is green in complexion, with the right hands he showers all kind of jewels and with the left, he holds the Cintāmaṇi (wish-giving) jewel."

Altogether four illustrations of Ākāśagarbha appear in the two Lamaistic Pantheons. In China, he is represented in three distinct forms. Two statuettes show the lotus in the right hand and the Varada mudrā in the left. The third is three-faced and six-armed while the fourth shows the jewel in the right hand and the Varada mudrā with the jewel in the left. Fig. 52 is a Nepalese drawing of the deity.

Ākāśagarbha is recognized by his second name of Khagarbha in the Sā hanmālā and under the Lokanātha Sādhana his form is described as follows:

Khagartho nabhahsyamabho cintamanivarapradah.

Sādhanamālā, p. 49

"Khagarbha is green as the sky, holds the Cintāmaṇi jewel in one hand and exhibits the Varada mudrā in the other."

5. GAGANAGAÑJA

Colour—Yellow or Red Symbol—Kalpa Tree

The Bodhisattva Gaganagañja is described four times in the Niṣpannayogāvalī. His colour is yellow showing his affiliation to Ratnasambhava of yellow colour with the Varada mudrā and the jewel.

In the Manjuvajra Mandala he is described as:

Gaganagañjaḥ suvarṇavarṇo vāme vajramuṣṭiṁ garvena kaṭyāṁ nyasya dakṣiṇaṁ gagane bhrāmayan. NSP, p. 50.

"Gaganagañja is of golden yellow colour. In the left he holds the Vajra with in clenched hand which is proudly placed on the hip, while the right is flourished upwards in the sky."

The Dharmadhatuvagiśvara Mandala describes him with the following words:

Gaganagañjaḥ pitaḥ savyena Cintāmaṇibhṛd-vāmena bhadraghaṭā-valambitakalpavṛkṣaṁ dadhānaḥ. NSP, p. 58.

"Gaganagañja is yellow and shows the Cintāmaṇi jewel in the right hand. In the left, he holds the auspicious bowl from which is suspended a Kalpa (wish-giving) tree."

^{1.} Clark: TLP, II. pp. 8, 9, 56, 273. Also NSP. introduction p 25.

A third description of Gaganagañja occurs in the Durgatiparisodhanı Mandala. There his form is as under:

Gaganagañjah sitapītaḥ savyena padmasthadharmagañjadharaḥ katisthavāmahastah.

"Gaganagañja is whitish yellow in complexion. He holds the NSP, p. 67 Dharmagañja on lotus in the right hand, while his left hand rests on the

Gaganagañja is also represented in the same form as his sire Ratnasambhava of yellow colour. In the Two Lamaistic Pantheons Gaganagañja occurs only once and he is of the same form as his sire Ratnasambhava. Fig. 53 is a Nepalese drawing of the Bodhisattva.

Bodhisattva Gaganagañja is not unknown to the Sādhanamālā. In the Loknātha Sādhana, a short description of the deity is available. It runs as follows:

Gaganagañjo raktavarno nilotpalavarapradah

Sādhanamālā, p. 49.

"Gaganagañja of red colour, holds the blue lotus and exhibits the Varda mudrā in his two hands."

6. RATNAPĀNI 2

Colour-Green

Symbol-Jewel or the Moon

The Bodhisattva Ratnapāṇi (Jewel bearer) is described only once in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. Here he is described as :

Ratanapāņih syāmo daksiņapāņinā ratnam vāmenābjastha-candramandalam bibhranh.

"Ratnapāṇi is green in colour, holds the jewel in the right hand, and the disc of the moon on lotus in the left hand."

He is the Bodhisattva of the Dhyāni Buddha Ratnasambhava and as such, he is sometimes represented in Nepal and Tibet. His image is not found in the Chinese collection. Fig. 54 is a Nepalese drawing of the Bodhisttva.

7. SĀGARAMATI

Colour-White

Symbol-Sea Wave or Conch

Bodhisattva Sagaramati (ocean mind) is twice described in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala, he is described as: Sāgaramatih sito hastadvayaprasāritah sarvāngulibhistarangābhinay i NSP, p. 50.

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^{1,} Clark: TLP, II. p. 136.

^{2.} For futher information see Getty: GNB. p. 53, 54.

"Sagaramati is white in colour with both hands outstretched and the fingers displaying the sea-waves."

In the Dharmadhātuvāgīśvara Maṇḍala he is once again described as : Sāgaramatiḥ sitaḥ savyena śaṁkhaṁvāmena vajrakhaḍgaṁ dadhānah.

NSP, p. 58.

"Sagaramati is white in colour, holds in the right hand the conch, and in the left a sword marked with a Vajra."

Fig. 55 is a Nepalese drawing of Sagaramati.

8. VAJRAGARBHA

Colour-Blue or Bluish White Symbol-Dasabhumika Scripture

The Bodhisattva Vajragarbha (matrix of Thunderbolt) is described twice in the Niṣpannayogāvalī. In the Dharmadhātuvāgīśvara Maṇḍala he is described as:

Vajragarbho nilotpaladalavarņo dakṣiṇena vajram vāmena daśabhūmikapustakadharaḥ. NSP, p. 58.

"Vajragarbha is of the colour of the petal of a blue lotus and holds in the right hand the Vajra and in the left the book called the Dasabhūmika."

In the Durgatiparisodhana Mandala Vajragarbha's form is depicted thus:

Vajragabho nilasitah savyena nilotpaladharah katinyastavāmamustih.

NSP, p. 67.

"Vajragarbha is of bluish white colour and holds the blue lotus in the right hand while the clenched left rests on the hip."

His images are rare, and he is not represented in the Chinese collection. Fig. 56 is a Nepalese drawing of Vajragarbha.

9. AVALOKITEŚVARA

(Colour-White

Symbol-Lotus

The Bodhisattva Avalokiteśvara (The Watchful Lord) also called Padmapāṇi (Lotus bearer) is the spiritual son of the Dhyāni Buddha Amitābha. He is one of the most popular Bodhisattvas of the Buddhist Pantheon having as many as 108 different forms. A separate chapter is devoted to this Bodhisattva in this work. Here only his special form that occurs in the Niṣpannayogāvalī in the list of Sixteen Bodhisattvas will be referred to.

Avalokiteśvara is described in the Dharmadhātuvāgīśvara Maṇḍala as: Avalokiteśvaraḥ śubhraḥ savyena varado vāmena sarojadharaḥ.

"Avalokiteśvara is white in colour; he displays the Varada mudrā in the right hand and in his left, he holds the lotus."



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Avalokiteśvara is four times illustrated in the Two Lamaistic Pantheons 1. Fig. 57 is a Nepalese drawing of Avalokiteśvara.

10. MAHĀSTHĀMAPRĀPTA

Colour—White or Yellow Symbol—Six Lotuses or Sword

The Bodhisattva Mahāsthāmaprāpta (one who has obtained great strength) is described twice in the Niṣpannayogāvalī. In the Mañjuvajra-Maṇḍala he is described as:

Mahāsthāmaprāptah sito vāmena sat-vikasitapadmadhārī savyena varadah.

NSP. p. 50.

"Mahāsthāmaprāpta is white in colour and holds in his left hand a bunch of six full-blown lotuses, while the right displays the Varada mudrā."

In the Dharmadhātuvāgiśvara Maṇḍala, he is once again described with the following words:

Mahāsthāmaprāptaḥ pitaḥ savyena khadgam vāmena padmam dadhānaḥ. NSP. p. 58.

"Mahāsthāmaprāpta is yellow in colour. He holds the sword in the right hand, and the lotus in the left."

In the Chinese collection, Mahāsthāmaprapta occurs only once². Fig. 58 is a Nepalese drawing of Mahāsthāmaprāpta.

11. CANDRAPRABHA

Colour-White Symbol-Moon on Lotus

Bodhisattva Candraprabha (Light of the Moon) is described thrice in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala he is described as: Candraprabhaḥ candravarṇo vāmenotpalastha-candramaṇḍaladhārī dakṣiṇena varadaḥ.

NSP. p. 50.

"Candraprabha is of white colour like the moon. He holds in his left hand the disc of the moon on a lotus, and displays the Varada mudrā in his right."

Candraprabha is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words:

Candraprabhaḥ śubhraḥ savyena vajracakram vāmena padmasthacandramaṇḍalam dhatte. NSP. p. 58.

"Candraprabha is white in colour. He holds in his right hand the discus marked with a Vajra, and in the left the disc of the moon on a lotus."

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^{1.} Clark: TLP, Vol. II, p. 7, 11, 161, 195. For further information on Avalokitesvara and his forms in Tibet, China and Japan, see Getty: GNB, p. 55 f.

^{2.} Clark: TLP, II. p. 160. For further information on the deity see Getty: GNB, p. 115.

In the Durgatiparisodhana Maṇḍala he is described differently as follows:

Candraprabhaḥ subhraḥ savyena padmasthacandrabimbam bibhrāṇaḥ kaṭisthavāmamuṣṭiḥ. NSP. p. 67

"Candraprabha is white in colour. He holds the moon on a lotus in the right hand while the clenched left rests on the hip."

Thus the recognition symbol of Candraprabha is the moon on lotus. In the Chinese collection Candraprabha occurs only once¹. Fig, 59 is a Nepalese drawing of Candraprabha

12. JĀLINĪPRABHA

Colour-Red Symbol-Sun-disc

The Bodhisattva Jālinīprabha (Light of the Sun) is also known by the name of Sūryaprabha and he is described three times in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala he is described as:

Jālinīprabho rakto vāmenotpalastha-sūryamāṇḍaladhārī savyena varadaḥ. NSP. p. 50.

"Jālinīprabha is of red colour. He holds the disc of the sun on a lotus in the left hand while the right displays the Varada mudrā.

Jālinīprabha is again described in the Dharmadhātuvāgīśvara Maṇḍala as :

Jālinīprabhaḥ sitaraktaḥ savyenāsim vāmenābjasthasūryam'

NSP. p. 58.

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"Jālinīprabha is whitish red in complexion. He holds the sword in the right hand and the disc of the sun on a lotus in the left hand."

In the Durgatipariśodhana Maṇḍala he is described further as:

Jāliniprabho raktaḥ savyena vajrapañjaram bibhrāṇaḥ kaṭisthavāmamuṣṭiḥ.

NSP. p. 67.

"Jālinīprabha is red in colour. He holds the Vajrapañjara (Vajra marked cage) in the right hand while the clenched left rests on the hip."

The symbol of Jālinīprabha is the disc of the sun and his red colour suggests that he is the spiritual son of the Dhyāni Buddha Amitābha. In the Chinese collection he is represented as Amitābha². Fig. 60 is a Nepalese drawing of Jālinīprabha.

13. AMITAPRABHA

Colour-White or Red Symbol-Jar

The Bodhisattva Amitaprabha (Boundless Light) also spelt as Amrtaprabha (Light of Nectar) is described thrice in the Nispannayogā-

1. Clark: TLP, II. p. 147.

2. Clark: TLP, II, p. 132

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as gāvalī. Twice he is mentioned as of white colour and only once as red. It thus appears that Amitaprabha should belong to the family of Vairocana because of his white colour. His spiritual father will be Amitābha when he is red in colour.

In the Durgatipariśodhana Maṇḍala, Amṛtaprabha is described as : Amṛtaprabhaḥ śubhraḥ mukutoparyamṛtakalaśabhṛtsavyakaraḥ kaṭisthavāmamuṣṭiḥ.

NSP. p. 67.

"Amrtaprabha is white in colour. In his right hand he holds the jar of nectar on the crown of his head. His clenched left hand rests on the hip."

In the Mañjuvajra Maṇḍala he is once again described as : Amitaprabhaḥ raktaḥ hastadvayena abhiṣekakalaśadhārī.

· NSP. p. 50.

"Amitaprabha is of red colour and holds in his two hands the jar required in the bath of initiation."

In the Dharmadhātuvāgīśvara Maṇḍala a further description of the deity appears:

Amitaprabhaḥ sitaḥ savyena viśvapadmaṁ vāmenābjasthakalaśam bibhrāṇaḥ. NSP. p. 59.

"Amitaprabha is of white colour. With the right hand he holds the double lotus and with the left hand a jar on lotus."

The jar of consecration is thus the recognition symbol of the BodKisattva.

Fig. 61 is an illustration of a Nepalese drawing of Amitaprabha.

14. PRATIBHĀNAKŪTA

Colour-Green, Yellow or Red Symbol-Whip

The Bodhisattva Pratibhānakūta is described thrice in the Nispannayogāvalī. In one he is green in colour, in the second he is yellow and in the third red, thus affiliating himself to the families of Amoghasiddhi, Ratnasambhava and Amitābha.

In the Mañjuvajra Maṇḍala he is described as:

Pratibhānakūṭaḥ śyāma utsaṅgavāmamuṣṭir-dakṣiṇena choṭikāpradaḥ. NSP. p. 50.

"Pratibhanakuta is of green colour. His clenched left hand is placed on the lap, while he flourishes the whip with the right hand."

His description in the Dharmadhātuvāgīśvara Maṇḍala is as follows:

Pratibhānakūṭaḥ pito dakṣiṇena choṭikāṁ vāmena padmasthakṛpāṇam dhatte. NSP. p. 59.

"Pratibhanakuta is of yellow colour. With the right hand he holds the whip and with the left, a sword placed on lotus."

The Durgatiparisodhana Maṇḍala describes his form with the following words:

Pratibhānakūto raktaḥ savyenābjasthamukuṭadhārī

katisthavāmamustih. NSP. p. 67.

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"Pratibhanakuta is red in complexion. With the right hand he holds the crown placed on a lotus, while his clenched left hand rests on the hip.".

He is not represented in the Chinese collection, nor his images are found in India. Fig. 62 is a Nepalese drawing of Pratibhanakūṭa.

15. SARVAŚOKATAMONIRGHĀTAMATI

Colour—Whitish Yellow. Yellow or Red Symbol—Staff
This Bodhisattva who destroys all sorrows and inertia is described
thrice in the Niṣpannayogāvalī. He is given twice the yellow colour or
the colour of gold or whitish yellow and once the red. Thus the Bodhisattva undoubtedly belongs to the family of the Dhyāni Buddha Ratna-

sambhava, although red suggests Amitābha also.

The Durgatiparisodhana Maṇḍala describes him as:
Sarvasokatamonirghātamatiḥ sitapītamiśravarṇaḥ

dandabhrtsavyakarah katisthavāmamustih. NSP. p. 66.

"Sarvaśokatamonirghātamati is of mixed white and yellow colour. With his right hand he holds the staff while his clenched left hand rests on the hip."

The Mañjuvajra Maṇḍala describes him with the following words:
Sarvaśokatamonirghātamatiḥ kanakakāntih

hastadvayasamputena prahārābhinayi. NSP. p. 50.

"Sarvaśokatamonirghātamati is of golden complexion. With his two hands joined palm to palm, he displays the attitude of striking."

In the Dharmadhātuvāgīśvara Maṇḍala his description is as under: Sarvaśokatamonirghātamatiḥ kuṁkumavarṇaḥ savyena pañcasūcikakuliśaṁ vāmena śaktim dadhānaḥ. NSP. p. 59.

Sarvasokamonirghatamati is of the red colour of Kumkuma (vermillion). With his right hand he holds the Vajra with five thongs and with the left, the Sakti (javelin).

In the Chinese collection, this Bodhisattva is illustrated twice as Tamodghātamati and as Śokanirghātamati. Fig. 63 illustrates a Nepalese drawing of Sarvaśokatamonirghātamati.

16. SARVANIVARANAVISKAMBHIN

Colour-White or Blue Symbol-Sword and Book

Sarvanivaranaviskambhin is the Bodhisattva who is the effacer

1. Clark: TLP, II, pp. 192, 135.

of all sins. Two independent forms of this Bodhisattva are described in the Niṣpannayogāvalī. His colour is either blue or white and thus he is the spiritual son of Akṣobhya in one psychic school and of Vairocana in another.

The Mañjuvajra Maṇḍala describes him as:

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Sarvanivaranavişkambhi nilah suklo vā vāmena bhūsparsi daksiņe mustitarjanyangusthau sammilya prasamābhinayi. NSP. p. 50.

"Sarvanivaranaviskambhi is of either blue or white colour. With the left hand he displays the Bhūsparśa (earth-touching) mudrā; with the thumb and the index finger joined together in the clenched right hand he displays the act of pacification."

In the Dharmadhātuvāgīśvara Maṇḍala he is described in the following words:

Sarvanivaraņaviṣkambhī nīlaḥ kṛpāṇabhṛtsavyapāṇiḥ vāmena viśvavajrāṅkapatākādharaḥ. NSP. p. 59.

"Sarvanivaranaviskambhi is blue in colour. With his right hand he holds the sword and with the left the banner marked with a double thunderbolt."

This Bodhisattva is also known by his shorter name of Viskambhin, and his statuettes occur at least four times in the Chinese collection¹. He is popular also in Tibet². Fig. 64 is a Nepalese drawing of the Bodhisattva.

This Bodhisattva under his shorter name Viskambhin appears also in the Sādhanamāla. In the Lokanāthasādhana his description is as under:

Viskambhi tu kṣāravarno ratnottamavarapradah

Sādhanamāla, p. 50.

"Viṣkambhin is of the colour of ash, and holds the excellent jewel and the Varada mudrā in his two hands."

17. MAITREYA

Colour—Golden Yellow Symbol—Nāgakeśara Flower

The Bodhisattva Maitreya who is supposed to be waiting in the Tuṣita heaven in order to come down to earth as the Future Buddha is described several times in the Niṣpannayogāvalī. Maitreya heads the list of Bodhisattvas in the Mañjuvajra Maṇḍala. Although he takes the form of his spiritual sires Vairocana and Akṣobhya two of his independent forms are nevertheless available.

In the Mañjuvajra Mandala he is described as:

^{1.} Clark: TLP, II, pp. 7, 11, 52, 274'

^{2.} Gordon: ITL, p. 104; Getty: GNB, p. 107.

Maitreyah suvarnavarno dvābhyām kṛtadharmadeśanāmudro varadasavyakaro vāmena sapuśpanāgakeśarapallavadharah. NSP. p. 50

"Maitreya is of golden colour. With the two principal hands he displays the Dharmacakra mudrā. The other two hands show the Varada mudrā in the right and the twig of a Nāgakeśara with flower in the left."

In the Durgatiparisodhana Mandala his description is as under:

Maitreyaḥ pītaḥ savyakareṇa nāgakeśarakusumaṁ vāmena kuṇdīṁ dadhānaḥ. NSP. p. 66.

"Maitreya is yellow in colour. He holds in his right hand the flower of Nagakesara and with the left the mendicant bowl."

In the Chinese collection his statuettes occur at least six times and he is variously represented ¹. The Nāgakeśara flower is his chief recognition symbol both in China and in India. He is found also in Tibet². Fig. 65 is a Nepalese drawing of the Bodhisattva.

In the Sadhanamala his description is simple:

Maitreyah pitavarnaśca nāgapuspavarapradah. Sādhanamālā, p. 49.

"Maitreya is yellow in colour and shows the Nāga flower and the Varada mudrā."

18. MANJUŚRĪ.3

Colour-Golden

Symbol—Sword and Book

Like Avalokiteśvara Mañjuśri is worshipped in all Buddhist countries and has a variety of forms. Mañjuśri has several names such as Mañjuvajra, Mañjughoṣa, Dharmadhātuvāgiśvara and so forth. His wide variety of forms, and his legendary origin deserve a separate treatment in a later chapter.

As one of the sixteen Bodhisattvas Mañjuśrī is taken as second in the group headed by Maitreya. Mañjuśrī does not find mention in the list headed by Samantabhadra.

In the Mañjuvajra Maṇḍala Mañjuśri comes as a Bodhisattva in the third circle of deities surrounding the principal god Mañjuvajra who is represented along with his Prajñā or female counterpart. According to Niṣpannayogāvalī, Mañjuśrī should have the same form as the principal deity but he should have no Prajñā.

Thus the form of Mañjuśri will be of the following description:
Pitanilaśuklasavyetaravaktrah sadbhujo daksinaih khadgavaradabanan vāmaih prajñāpāramitāpustakanilābjadhanumsi bibhrānah.

NSP. p. 48.

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^{1.} Clark: TLP, II, 7, 9, 59, 143, 195, 202

^{2.} Gordon: ITL, p. 104, 107

^{3.} For a detailed account of the legendary origin of the deity and his forms in Tibet, China and Japan. See Getty: GNB. pp. 112, 113

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"Manjusri is three faced, with the three faces of yellow, blue and white colour. He is endowed with six arms; in his three right hands he holds the sword, Varada mudrā and the arrow, and in the three left shows the Prajñāpāramitā book, the blue lotus and the bow."

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Next to Avalokiteśvara, Mañjuśrł is important in the Buddhist pantheon as the God of Learning with the sword for destroying ignorance and the book of transcendental wisdom. His images are numerous, and the Chinese collection presents no less than five different statuettes showing his great popularity in China¹. Fig 66 illustrates a Nepalese drawing of the Bodhisattva.

Mañjuśrī as one of the eight Bodhisattvas is recognised by the favourite name of Mañjughoṣa (soft voice) and under this name he is described in the Lokanāthasādhana of the Sādhanamālā. The text is:

Mañjughoṣaḥ kanakābhaḥ khadgapustakadhārakaḥ.

Sādhanamālā, p. 49.

"Manjughosa is of golden colour and he holds in his two hands the sword and the book."

19. GANDHAHASTI

Colour-Green or Whitish Green

Symbol—Elephant's Trunk or Conch

The Bodhisattva Gandhahasti is mentioned in the Niṣpannayogāvalī as belonging to the group of sixteen Bodhisattvas headed by Maitreya and is described in two independent forms. In one prominence is given to the word 'Hasti' and in the other to 'Gandha'.

In the Mañjuvajra Maṇdala he is described as follows:

Gandhastiḥ śyāmo vāmena kamalasthahastikaradhārī savye varadaḥ. NSP. p. 50.

"Gandhahasti is green in colour and holds in the left hand the trunk of an elephant on a lotus. The right hand exhibits the Varada mudrā."

In the Durgatiparisodhana Maṇḍala on the other hand the Bodhisattva is described somewhat differently as:

Gandhahastiḥ sitaśyāmaḥ savyena gandhaśaṁkhadharaḥ . katisthavāmamuṣṭiḥ. NSP. p. 66.

"Gandhahasti is whitish green in colour. He holds in his right hand the conch containing sandal paste. The clenched left is placed on the hip."

^{1,} Clark: TLP, II. pp. 7, 11, 53, 198 199

This Bodhisattva is represented only once in the Chinese collection. His images are very rare. Fig. 67 illustrates a Nepalese drawing of the Bodhisattva.

20. JÑĀNAKETU

Colour-Yellow or Blue

Symbol-Flag with Cintamani jewel

The Bodhisattva Jñānaketu is mentioned as one of the sixteen Bodhisattvas under the leadership of Māitreya. Two independent forms of his are described in the Niṣpannayogāvalī.

In the Mañjuvajra Mandala he is described as:

J̃nānaketuh pito vāmena cintāmanidhvajadhārī savyena varadah. NSP. p. 50.

"Jñānaketu is yellow in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The left hand displays the Varada mudrā"

In the Durgatiparisodhana Maṇḍala he is described somewhat differently as:

Jñānaketu nīlaḥ cintāmaṇidhvajabhṛddakṣiṇapāṇiḥ kaṭisthavāmamuṣṭiḥ. NSP. p. 67.

"J̃nānaketu is blue in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The clenched left hand rests on the hip."

Jñānakaketu occurs only once in the Chinese collection, where his form is identical with his sire Ratnasambhava ². Fig. 68 is a Nepalese drawing of the deity.

21. BHADRAPĀLA

Colour-Red or W'hite Symbol-Jewel.

The name of Bhadrapāla occurs in the second list of sixteen Bodhisattvas headed by Maitreya. At least two independent forms of this Bodhisattva are to be found in the Nispannayogāvalī.

In the Mañjuvajra Mandāla his form is described with the following words:

Bhadrapālo raktavarņo vāmena ratnabhrd-dakṣinena varadaḥ.

NSP. p. 50. Bhadrapāla is of red colour. He holds in his left hand the jewel, while the right displays the Varada mudrā."

In the Durgatiparisodhana Mandala again he is described somewhat differently as:

Bhadrapālaḥ śubhraḥ savyena sajjvālaratnadhārī kaṭisthavāmamuṣṭiḥ. NSP. p. 67

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Clark: TLP, II, p. 135.
 Clark: TLP, II, p. 146.

"Bhadrapāla is white in colour. He holds in his right hand the glistening jewel, while his clenched left hand rests on the hip"

Bhadrapāla is represented only once in the Chinese collection and there his form is identical with that of his sire Amitābha ¹. Fig. 69 illustrates a Nepalese drawing of Bhadrapāla.

22. SARVĀPĀYANJAHA.

Colour-White Symbol-Act of removing sin or goad.

Bodhisattva Sarvāpāyañjaha (Remover of all miseries) is also known by his shorter name of Apāyañjaha and is described twice in the Niṣpannayogāvalī in two independent forms.

In the Manjuvajramandala this interesting Bodhisattva is described as:

Sarvāpāyañjahaḥ śuklo hastadvayena pāpakṣepaṇābhinayi.

NSP. p. 50.

"Sarvāpāyañjaha is white in colour. With his two hands he displays the act of removing all sins."

In the Durgatiparisodhanamandala he is described as Apāyañjaha with the following words:

"Apāyañjahaḥ śveto'nkuśabhṛtkaradvayaḥ. NSP. p. 66.

"Apāyañjaha is of white colour. With both hands he carries the Ankuśa (goad)."

He is represented twice in the Chinese collection. In one he is identical with his spiritual sire Aksobhya with the Bhūsparśa mudra and in another his right hand with open palm rests against the chest while the left shows the act of forbidding. Perhaps this attitude is identical with the act of removing sin ². Fig. 70 is a Nepalese drawing of the deity. Fig. 71 illustrates his Chinese statuette.

23. AMOGHADARŚIN

Colour—Yellow Symbol—Lotus

The name of Bodhisattva Amoghadarśin appears in the third list of sixteen Bodhisattvas headed by Maitreya in the Niṣpannayogāvalī. The Durgatipariśodhanamaṇḍala contains the only one description as available in the work. There his form is described in the following words:

Amoghadarśi pitah sanetrāmbhojabhrd-dakṣiṇakaraḥ kaṭisthavāmamuṣṭiḥ. NSP. p. 66.

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^{1.} Clark: TLP, II, p. 147.

^{2.} Clark: TLP, II, pp. 143, 169.

"Amoghadarśi is yellow in colour. In his right hand he holds the lotus with its central core, while the clenched left rests on the hip."

Amoghadarśin's statuette occurs thrice in the Chinese collection ¹. Fig. 72 is a Nepalese drawing of Bodhisattva Amoghadarśin.

24. SURANGAMA.

Colour-White

Symbol-Sword.

Surangama's name occurs in the third list of the sixteen Bodhisattvas headed by Maitreya. In the Nispannayogāvalī his name is referred to twice only and his single independent form is described in the Durgatiparisodhanamaṇḍala as under:

Surangamah subhrah savyena asidharah katisthavāmamustih NSP. p. 67.

"Surangama is white in colour. He holds the sword in the right hand, while the clenched left is placed on the hip."

In the Chinese collection Surangama is represented only once, and that too in a different form ². Fig. 73 illustrates a Nepalese drawing of the Bodhisattva Surangama.

25. VAJRAPĀNI.

Colour-White

Symbol—Vajra.

The Bodhisattva Vajrapāṇi although not included in the three lists of Bodhisattvas as available in the Niṣpannayogāvalī, is nevertheless important as one of the eight principal Bodhisattvas enumerated in the Sādhanamālā in Sādhana No. 18 for Lokanātha. This list of eight Bodhisattvas is also headed by Maitreya and consists of:

- 1. Maitreya
- 2. Ksitigarbha
- 3. Vajrapāņi
- 4. Khagarbha

- 5. Mañjughosa
- 6. Gaganagañja
- 7. Vişkambhin
- 8. Samantabhadra

The description of Vajrapāṇi also occurs under the Lokanāthsādhana in the Sādhanamāla. A half verse here describes Vajrapāṇi:

Vajrapāṇiśca śuklābho vajrahasto varapradaḥ.

Sādhanamālā, p. 49.

"Vajrapāṇi is of white colour, carries the Vajra in one hand and displays the Abhaya mudrā in the other."

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^{1.} Clark: TLP, II, pp. 20, 143, 247.

^{2.} Clark: TLP. II, p. 135.

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This Bodhisattva of the Dhyāni Buddha Akṣobhya is popular in China and at least five statuettes are noted in the *Two Lamaistic Pantheons*, Vol. II. ¹ Tibetan specimens ² of his image are also found.

GENERAL REMARKS.

This Chapter on the Bodhisattavas cannot be closed without a reference to a very important passage in the Niṣpannayogā-valī, where the Bodhisattvas are connected with their spiritual sires, whose forms they assume. In the Vajradhātumaṇḍala³ it is said that the four Bodhisattvas:

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3. Sarvāpāyañjaha

2. Amoghadarśi

4. Sarvaśokatamonirghātamati

have the same form as that of the eastern Dhyani Buddha Aksobhya of blue colour.

The four Bodhisattvas:

1. Gandhahasti

3. Gaganagañja

2. Surangama

4. Jñānaketu

have the same form as that of the southern Dhyāni Buddha Ratnasambhava of yellow colour.

The four Bodhisattvas:

1. Amitaprabha

3. Bhadrapāla

2. Chandraprabha

4. Jālinīprabha

have the same form as that of the western Dhyāni Buddha Amitābha of red colour.

The four Bodhisattvas:

1. Vajragarbha

3. Pratibhānakūta

2. Aksayamati

4. Samantabhadra

have the same form as that of the northern Dhyāni Buddha Amoghasiddhi of green colour.

Although this is a valuable iconographic information, it should, however, be noted that these are not absolute laws, but the views of only certain psychic schools of Buddhist Tantra. Be it noted, however, that the Central Dhyāni Buddha Vairocana has no place in this classification and none of the sixteen Bodhisattvas is affiliated to him. Nevertheless, the information as given in the Vajradhātumandala of the Niṣpannayogāvalī will be found to be of value in identifying some of the Chinese statuettes where Bodhisattvas are given Dhyāni Buddha forms.

Op. Cit. pp. 8, 11, 56, 197, 201. For further details see Getty: GNB. pp. 50-51.

^{2.} Gordon: ITL, p. 64.

^{3.} NSP. p. 45.

CHAPTER III

BODHISATTVA MANIUŚRĪ

There is no doubt that the place assigned to Manjuśri in the Buddhist pantheon is one of the very highest. The Mahayanists consider him to be one of the greatest Bodhisattvas. They believe that the worship of Manjusri can confer upon them wisdom, retentive memory, intelligence and eloquence, and enables them to master many sacred scriptures. It is no wonder, therefore, that his worship became widely prevalent amongst the Buddhists of the North. They conceived him in various forms and worshipped him with various mantras. Those who could not form any conception of him according to Tantric rites, attained perfection only by muttering his numerous mantras.

It is difficult to fix the exact time when Manjusri entered the pantheon of the Northern Buddhists. His images are not found in the Gandhara and Mathura schools of sculpture, and Asvaghosa, Nāgārjuna, Āryadeva do not mention him in their works. His name occurs for the first time in the Aryamanjuśrimulakalpa which is obviously a pre-Guhyasamāja work, and then in the Guhyasamāja Tantra which is dated circa 300 A.D. In this work there are at least four 1 references to Manjusti and three2 to Manjuvajra. His name also occurs in the Sukhāvatī Vyūha or the Amitāyus Sūtra in its smaller recension3 which was translated into Chinese between A.D. 384 and 417. Subsequent Buddhist works however give many references to Mañjuśri, and in the accounts of foreign travellers like Fa-hien⁴, Hiuen-Thsang, I-Tsing, Mañjuśri also finds mention. His images are to be found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

Many details about Mañjuśri are to be found in the Svayambhū Purāṇa, dealing with the glories of the Svayambhūkṣetra in Nepal. The Adibuddha manifested himself here in the shape of a flame of fire, and so it is called the Svayambhūkṣettra (place of the Self-Born). This place is consecrated with a temple of Adibuddha, and close to it is the Mañjuśri Hill now known as the Sarasvatisthana. The information about Mañjuśri as gleaned from the Svayambhū Purāṇā is given below in brief.

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^{1.} Guhyasamāja Tantra, G. O. S. pp. 46, 69, 93, 133.

^{2.} Ibid, pp. 51, 87, 121. 3. Sukhāvatīvyūha, p. 92. App. II.

^{4.} There is a considerable difference of opinion with regard to the divinity of Mañjuśrī mentioned by Fa-Hien. Legge; Travels of Fa-Hien, p. 46

It is said therein that Manjuśri hailed from China, where he was living on mount Pancasirsa (the Hill of Five Peaks). He was a great saint with many disciples and followers, including Dharmakara, the king of the country. Receiving divine intimation one day that the self-born Lord Adibuddha, has manifested himself as a flame of fire on a lotus on the waters of Lake Kalihrada in Nepal, he forthwith set out for that country along with a large number of his disciples, his two wives and king Dharmakara, with the intention of paying homage to the deity. When he came to the lake, however, he found a great expanse of water surrounding the god rendering him quite inaccessible, and it was with immense difficulty that he could approach the flame and offer his obeisance. Having at last succeeded in doing so, however, he cast about in his mind for some means of making the god accessible to all and he began a circuit of the lake. When he reached the southern barrier of hills, he lifted his sword and clove it asunder. The hill was split into two, and the water rushed through that opening, leaving behind a vast strench of dry land, which is now known as the as the Nepal Valley. The waters of the Baghmati flow down even to this day through that opening, which is still called "Kot-bar" or "sword-cut".

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Mañjuśri lost no time in erecting a temple over the flame of fire and on a hillock nearby he made his own abode, and also a Vihāra (or monastery) still known as the Mañjupattana, for his disciples. Lastly, he made Dharmakara the King of Nepal. These and many other pious deeds are ascribed to Mañjuśri in the Svayambhū Purāṇa. Putting everything in proper order, Mañjuśri returned home and soon attained the divine form of a Bodhisattva, leaving his mundane body behind ¹.

From above it appears that Mañjuśrł was a great man who brought civilization to Nepal from China. He had apparently extraordinary engineering skill, and was a great architect. It is not definitely known when he came down to Nepal from China, but there is no doubt that in 300 A. D. he was well-known as a Bodhisattva. He wielded great influence on the minds of the Buddhists, and the Mahāyānists worshipped him in various forms and in various ways. He is known in almost all the countries in the continent of Asia where Buddhism had its sway. Various countries conceived various forms of Mañjuśrł, but there was a definite Indian tradition with regard to the conception

^{1.} An account of the story recorded in the Svayambhū Purāṇa with many details will be found in R. Mitra: Sanskrit Buddhist Literature, pp. 249—258; in Hodgson's Essays, p. 115 ff. and in Oldfield: Sketches from Nipal, Vol. II, p. 185 ff.

of Mañjuśri and it is the purpose of this section to deal with the images that are purely Indian or are influenced largely by the Indian tradition.

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It has been made abundantly clear that the Buddhists believe that their gods and goddesses affiliate themselves to the families of the five Dhyāni Buddhas, and as such, various attempts were made to assign Mañjuśrī to a particular Dhyāni Buddha. Sometimes in the Sādhanas he is made an offspring of Amitābha of red colour, and sometimes of Akṣobhya with the blue colour. Mañjuśrī also shows several colours showing his allegiance to several Kulas or families. The human origin of Mañjuśrī seems to be responsible for this kind of confusion. Mañjuśrī seems to have been deified in the same manner as Aśvaghoṣa, Nāgārjuna, Āryadeva, Asaṅga and many others were regarded as Bodhisattvas in the time of Hiuen Thsang.

Forty-one Sādhanas in the Sādhanamālā are devoted to the worship of Majñuśrī, and in them are described several distinct forms of the Bodhisattva. In finding out the names of the different varieties of Mañjuśrī special stress has been laid on the mantras rather than on the colophons of the Sādhanas. It should always be noted that in determining the names of gods the mantras are the safest guides, especially when one deity has several divergent forms. The different forms of Mañjuśrī are described in the following pages one by one having distinct iconographic peculiarities.

In his simplest form Mañjuśri carries the sword in his right hand and the Prajñāpāramitā manuscript in his left. In representations sometimes the two symbols are placed on lotuses. Sometimes he is accompanied only by Yamāri, sometimes only by his Sakti or female counterpart, sometimes by Sudhanakumāra and Yamāri and sometimes again by the four divinities, Jālinīprabha (also called Sūryyaprabha), Candraprabha, Keśinī and Upakeśinī. Though the last four are required to be present with Arapacana, they are nevertheless found in others also.

Under the general name of Mañjuśri several of his Chinese images are noticed by Clark in his *Two Lamaistic Pantheons* ¹. A remarkable specimen showing Mañjuśri in the company of two principal Hindu gods, Ganapati and Visnu is found in the Baroda Museum (Fig. 74).

1. VAJRARĀGA Colour—White Mudrā—Samādhi Āsana—Vajraparyaṅka

Vajrarāga Mañjuśrī is also known by the two names of Vāk and Amitābha Mañjuśrī showing his allegiance to the Dhyāni Buddha Amitābha of red colour. Vajrarāga is one-faced and two-armed. His

^{1.} Clark: TLP, II, pp.7, 11, 53, 198.

two hands are joined on his lap forming what is called the Samādhi or the Dhyāna mudrā. In this respect he is identical with the Dhyāni Buddha Amitābha whose effigy he bears on his tongue. He differs from the Dhyāni Buddha in respect of his ornaments and dress. Images of this form of Mañjuśri are not altogether rare in India or in the Buddhist countries of the North. The Sādhanamālā describes his form in the following Dhyāna:—

Dvibhujaikamukham sitam vajraparyankopari samādhimudrāhastam aseṣakumārābharaṇabhūṣitam pañcacīrakam Mañjusrībhaṭṭārakam... niṣpādya...vajrajihvopari Buddham Amitābham vicintya.. Om Vākyedam namaḥ iti japamantraḥ''. Sādhanamālā, p. 129

"The worshipper should think himself as Mañjuśrī Bhaṭṭāraka who is two-armed and one-faced and has white colour. His two hands are joined in forming the Samādhi mudrā. He is decked in all princely ornaments, wears the five pieces of monkish garments...thus meditating ...he should think of the figure of Buddha Amitābha on the adamantine tongue...'Om Vakyedam namaḥ' is the Mantra for muttering''.

Fig. 75 illustrates a metal statuette of the god in the Baroda Museum. Fig. 76 illustrates a Nepalese drawing. Vajrarāga is known in Tibet¹ and China ².

2. DHARMADHĀTU VĀGĪŚVARA

Colour-Reddish White

Face-Four

Āsana—Lalita

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Arms-Eight

Stone or bronze images of Dharmadhātu Vāgīśvara are by no means common, but paintings are still made of him by the Citrakāras in Nepal. When represented he is white in colour with four faces, and eight arms, and he bears five jewels on his diadem. He is clad in celestial garments and the leading sentiment displayed by him is one of Śṛṅgāra (amour). The two principal hands carry the bow and the arrow, the second pair has the noose and the goad, the third the book and the sword, and the fourth the Ghaṇṭā and the Vajra. He may also have another form, exhibiting the Dharmacakra mudrā in the first pair of hands instead of the bow and the arrow, and in the second pair the arrow and the vessel instead of the noose and the goad. The Dhyāna describing the former is given below:—

"...Aṣṭabhujaṁ caturmukhaṁ mūlamukhaṁ raktagauraṁ dakṣiṇaṁ kuṁkumāruṇaṁ paścimaṁ padmaraktaṁ, uttaraṁ pītaraktaṁ, dvābhyāṁ hastābhyāṁ dhanurbāṇandharaṁ, aparābhyāṁ pāśāṅkuśadharaṁ,

^{1.} Gordon: ITL, p. 66 illustrates his statue under the general title of Manjuśri.

^{2.} Clark: TLP, II, pp. 120, 227.

punaraparābhyām Prajnapāramitāpustakakhadgadharam, tathāparābhyām ghantāvajradharam mahārāgaśrngārarasojjvalam lalitāsanastham viśvapadmacandre divyavastrābharanam Amitābhajatāmukutinam...

Sādhanamālā, p. 128.

"The worshipper should think himself as the god Dharmadhātu-Vāgīśvara who is eight-armed, four-faced and of reddish-white colour. His right face is red, the face behind is of lotus-red colour, and the left is of yellowish-red colour. He holds the bow and the arrow in one pair of hands, the noose and the goad in another pair, the Prajñāpāra-mitā manuscript and the sword in the third and the Ghaṇṭā and the Vajra in the fourth. He displays the sentiment of Śṛṅgāra (amour), and sits on the moon on a double lotus in the Lalita attitude. He is decked in celestial garments and ornaments and bears on his Jaṭāmukuṭa (crown of matted hair) the effigy of Amitābha".

(ii)

Colour—Golden Yellow Faces—Four Arms—Eight

Manjughoṣa is the principal deity in the Dharamadhātuvāgīśvara Mandala of the Niṣpannayogāvalī. His form may be given briefly as follows:

"Mañjughoṣo Vajraparyaṅki...suvarṇavarṇaḥ.....pita-nila-rakta-sita-mula-savyapascimavāmamukho aṣṭabhujo dvābhyāṁ Dharmacakra-mudraḥ savyaiḥ kṛpāṇa-bāṇa-vajrāṇi vāmaiḥ prajñāpāramitāpustaka-cāpavajra-ghaṇṭā vibhrāṇaḥ'. NSP. p. 54.

"Mañjughoṣa sits in the Vajraparyanka attitude.....is of golden colour......His four faces show the yellow colour in the first, blue in the right, red behind, and white left. He is eight-armed. With the two pricipal hands he exhibits the Dharmacakra Mudrā. The remaining right hands show the sword, the arrow and the Vajra, while the remaining left carry the Prajnaparamita manuscript the bow and the bell".

Three of his images are known to the Chinese collection of Peiping.

He is also found in Tibet ²

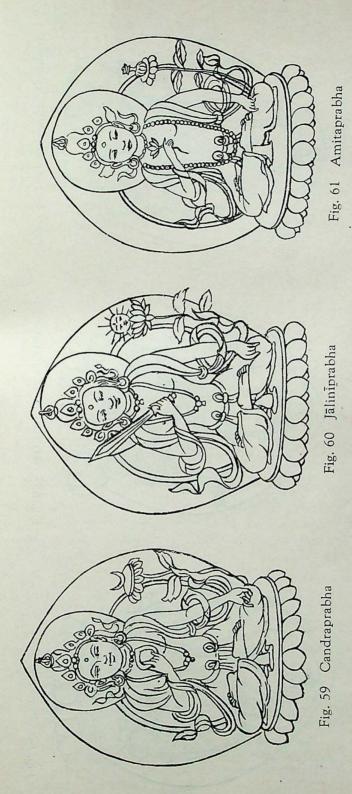
3. MANJUGHOSA.

Colour—Golden Yellow. Mudrā—Vyākhyāna Vahana—Lion Symbol—Lotus in the left.

Four Sādhanas in the Sādhanamālā describe this variety of Mañjuśrī, which is known by the name of Mañjughoṣa. When represented, he closely resembles Mañjuvara, with the difference that the

^{1.} TLP, II p. 115, 124, 241, 262.

^{2.} Getty: GNB, PL. XXXV, 6 is a good illustration of this form.



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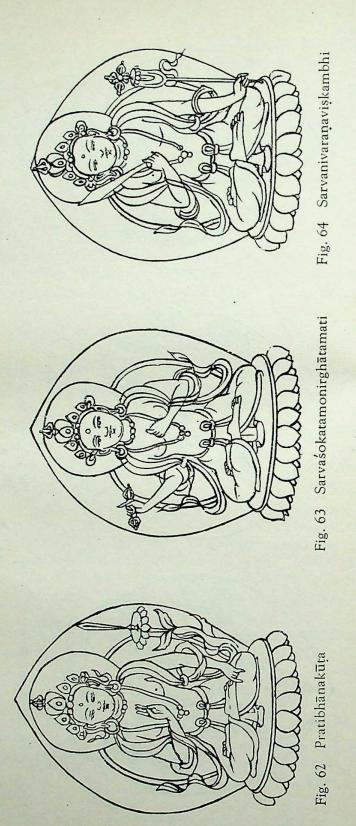
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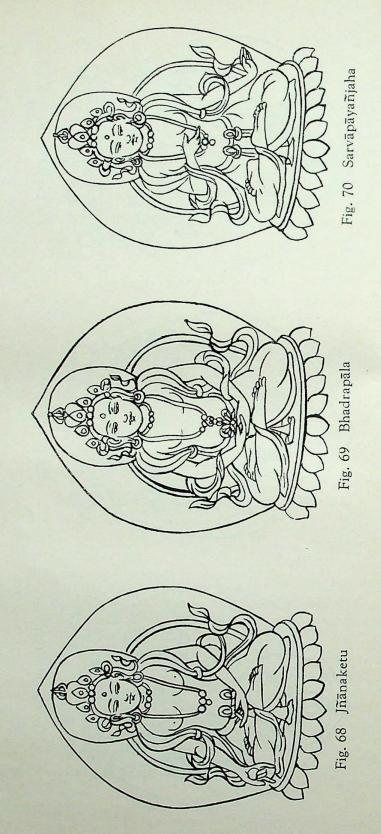
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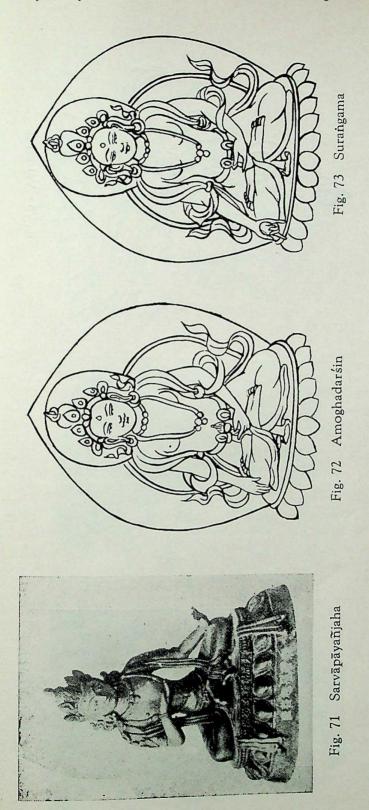




Fig. 76 Vajrārāga

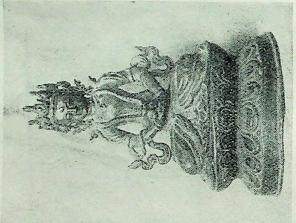


Fig. 75 Vajrarāga (Baroda Museum)

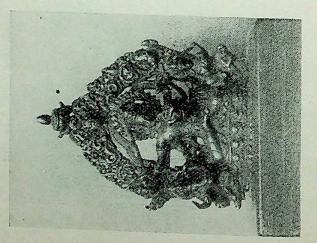
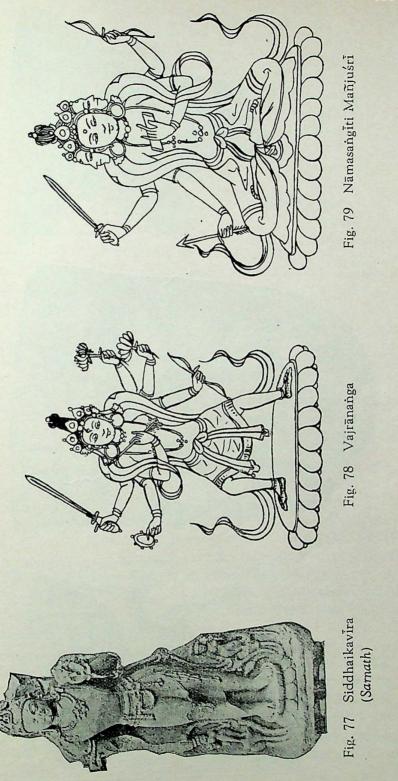


Fig. 74 Mañjuśri with Ganapati and Visnu (Baroda Museum)



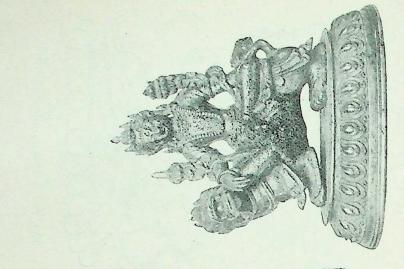


Fig. 82 Vāgišvara (Nepal)

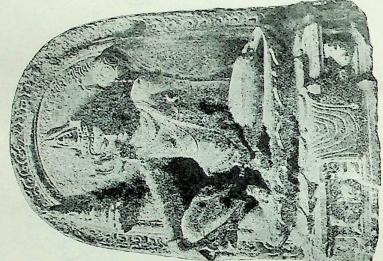


Fig. 81 Vāgīšvara (Indian Museum)

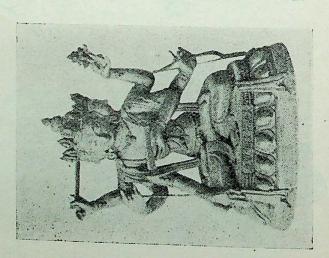


Fig. 80 Nāmasaṅgīti Mañjuśrī (Peibing)

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lotus here does not bear the book. It may also be pointed out that Mañjughosa should have the lotus only in his left, but Mañjuvara may have it on either side bearing the book. His complexion is golden yellow, he rides a lion, and is decked in all sorts of ornaments. He is two-armed and displays the Vyākhyāna mudrā, and in his left there is the lotus. He is sometimes accompanied by Yamāri in the left and Sudhanakumāra in the right. The Dhyāna as found in one of the Sādhanas is given below:—

"Mañjughosarūpam-ātmānam paśyet simhastham kanakagauravarnam sarvālankārabhūsitam Vyākhyānamudrāvyagrakaram vāmapārśve utpaladharam Aksobhyamukutinam. Daksine Sudhanakumāram vāme Yamān takam paśyet...mantram japet Om Vāgisvara Mūh" Sādhanamālā p. 109

The worshipper should meditate himself as the deity Mañjughosa who rides a lion, and is of golden yellow colour. He is decked in all ornaments, and his hands are engaged in forming the Vyākhyāna (teaching) mudrā. He displays the night lotus in his left, and bears the image of Akṣobhya on his crown. On his right there is Sudhanakumāra and on the left Yamāntaka ... The Mantra Om Vāgīśvara Mūh should be muttered".

Some of the Sādhanas mention that he should sit in Lalitāsana on the back of a lion while others are silent about the attitude or Āsana. It is thus possible to conclude that he may sit in other attitudes also, such as the Vajraparyanka or the Ardhaparyanka. His colour is generally yellow, but he may have the colour of Kunkuma as well.

4. SIDDHAIKAVĪRA.

Colour—White Mudrā—Varada Symbol—Lotus.

Four Sādhanas in the Sādhanamālā describe the form of Siddhaikavīra and in one of these he is said to bear the image of the Dhyāni Buddha Akṣobhya on his crown (Mauli) thus showing the family connection with Akṣobhya the progenitor of the Vajra family. When represented, his left hand holds the blue lotus while the right displays the Varada mudrā. The Dhyāna in the Sādhanamālā describes his form in the following words:

"Siddhaikavīro Bhagavān candramaṇḍalasthaḥ candropāśrayaḥ jagadudyotakārī dvibhuja ekamukhaḥ śuklaḥ vajraparyaṅkī divyālaṅkārabhūṣitaḥ pañcavīrakaśekharaḥ. vāme nilotpaladharaḥ dakṣiṇe varadaḥ...tato Bhagavato maulau Akṣobhyaṁ devatyaḥ pūjāṁ kurvanti". Sādhanamālā, p. 140.

"God Siddhaikavīra sits on the orb of the moon, is supported by the moon, and illumines the world. He is two-armed, one-faced and

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of white colour. He sits in the Vajraparyanka attitude, and is decked in celestial ornaments. His head is decorated with the effigies of the five Dhyāni Buddhas....He carries the Utpala in the left hand and exhibits the Varada mudrā in the right. The goddesses pay homage to Akṣobhya who is on the crown of the God".

In another Sādhana the description of the Maṇḍala for Mañjuśri is given. The god in the form of Siddhaikavīra is painted red and is placed in the centre. He is accompanied by four deities, Jālinīprabha, Candraprabha, Kaśinī and Upakśinī. These four deities more often accompany Arapacana, another from of Mañjuśrī which will be described later. The Sādhanas are not generally explicit as to the Āsana of the god. In Saranath his image is shown in a standing attitude (Fig. 77).

A confusion is likely to arise between the forms of Loknanātha and Siddhaikavīra if they are both represented without companions and without the figure of the parental Dhyāni Buddha on their crown, for both these deities have the same symbol, the lotus and the same mudrā, the Varada pose. In that case the image would most likely be identified as that of Lokanātha, who happens to be widely represented. Images of Siddhaikavīra, it may be added, are extremely rare.

5. VAJRĀNANGA.

Colour-Yellow

Āsana—Pratyālīḍha. Hands—Six or Four.

This form of Mañjuśri bearing the image of Akṣobhya on the crown is known as Vajrānaṅga, who is worshipped in the Tāntric rite of Vaśikaraṇa, or bewitching men and women. His complexion is yellow, he is in the prime of youth, and bears the image of Akṣobhya on his crown. The two principal hands hold the fully expanded bow of flowers charged with the arrow of a lotus bud. The four remaining hands carry the sword and the looking-glass in the two right hands, while the two left carry the lotus and the Aśoka bough with red flowers. In another Sādhana the Aśoka bough is replaced by Kaṅkelli flowers. He may have an alternative form with four hands, in which case the hands carrying the mirror and the Aśoka bough are dropped. The Dhyāna describing the six-armed variety of Vajrānaṅga is given below:

Vajrānanganāmā Ārya-Mañjughoṣam pitavarnam ṣaḍbhujam mūla-bhujābhyām ākarnapūritaraktotpalakalikāśarayukta-kusumadhanurdha-ram; dakṣinadvayena khaḍgadarpaṇabhṛtam vāmayugalenendivararaktā-śokapallavadharam; Akṣobhyādhiṣṭhita-jaṭāmukuṭinam pratyāliḍha-padam ṣoḍaśavarṣākāram mahāśṛṅgāramūrtim paśyet".

Sādhanamālā, p. 124

"The worshipper should think himself as Ārya-Mañjughoṣa in the form of Vajrānaṅga with yellow complexion, and six arms. With the two principal hands he draws to the ear the bow of flowers charged with an arrow of a red lotus bud; the two remaining right hands carry the sword and the mirror, while the two left hold the lotus and the Aśoka bough with red flowers. He bears the image of Akṣobhya on his Jaṭāmukuṭa, stands in the Pratyālīḍha attitude, appears a youth of sixteen years and displays the intense Śṛṅgāra Rasa."

Vajrānanga as the name implies, is the Buddhist God of Love,—the prototype of the Hindu God Madana—in the Buddhist Pantheon. The flowery bow and the arrow of flowers are strikingly common to both. Unlike the Hindu Ananga, however, several other weapons besides these are also attributed to the Buddhist God of Love, and an account is given below of how he makes use of them.

It is said in the Sādhanamālā that in the act of bewitching a woman, the worshipper should imagine himself as piercing her bosom with the arrow of the lotus bud. The woman falls flat on the ground in a swoon, whereupon the worshipper should visualise her legs as being tied by the chain which is the bow. Then he should imagine that the noose of the lotus stalk is flung round her neck, and she is drawn to his side. Thereupon, he should think that he is striking her with the Aśoka bough, is frightening her with the sword, and subsequently he has only to confront her with the mirror by which she is completely subjugated ¹. Fig. 78 illustrates a Nepalese drawings of the deity.

6. NĀMASANGĪTI MANJUŚRĪ

Colour-Reddish white

Āsana—Vajraparyanka

Faces-Three

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Arms-Four

This form of Manjuśri with the effigy of the Dhyani Buddha Aksobhya on the crown is known as Namasangiti Manjuśri, to whom only one Sadhana in the Sadhanamala is assigned. In this Sadhana he is described as three-faced and four-armed, and as bearing the image of Aksobhya on the crown. The first or the principal face is red, the second blue and the third white. Of his four hands, the first pair holds the bow and the arrow and the second the book and the sword. He sits in the Vajraparyanka attitude on the lotus. The Dhyana describes him in the following terms:

"... Raktagauram padmacandropari vajraparyankanisannah; prathamamukham raktam, daksinam nilam, vāme suklam iti trimukham, hastacatustayena yathāyogam Prajnākhadgadhanurbānayoginam ratna-

¹ Sādhanamālā, p. 123

kiritinam dvātrimsallakṣaṇānuvyañjanavirājitam kumārābharaṇabhūṣitam ātmānam vibhāvya tadanu sarva-Tathāgatābhiṣekapūrvakam Akṣobhyamaulinam ātmānam vicintya..... Sādhanamālā p. 159-160

"The worshipper should meditate himself as Āryanāmasaṅgīti, who is reddish white in colour and sits in the Vajraparyaṅka attitude on the orb of the moon on a lotus. His principal face is red, the right blue and the left white and thus he is three-faced In his four hands he carries the Prajñā(pāramitā), the sword, the bow and the arrow according to custom. He wears a bejewelled crown and is endowed with the thirty-two major and eighty minor auspicious marks. He appears a prince with princely ornaments......Then the worshipper after offering Abhiṣeka to all the Tathāgatas, should further meditate himself as bearing the effigy of Akṣobhya on the crown."

Rare are the images of this form of Mañjuśrī Fig. 79 il/ustrates a Nepalese drawing of the deity.

Nāmasangīti Mañjuśrī is known in China¹. Fig. 80 illustrates his statuette in China.

7. VĀGĪŚVARA

Colour—Red of Yellow

Āsana—Ardhaparyanka

Vāhana—Lion

Symbol-Utpala

Vagiśvara is the tutelary deity of the Nepalese Buddhists and is widely worshipped in Nepal. The fact that innumerable prayer-wheels in Nepalese temples bear, in monumental Newari characters, the mantra "Om Vagiśvara Mūḥ" stands witness to his popularity.

One of the Sādhanas describes him as red in colour with all princely ornaments, and as seated on a lion in the Ardhaparyanka attitude. He carries the Utpala in his left hand, and the right is disposed in a graceful attitude. He may have a yellow variety, which is known as the Mahārājalīla Mañjuśrī, and the Dhyāna describing that form has already been quoted and translated by Professor Foucher. The red variety of Vāgīśvara is described in the Dhyāna thus:

"Pañcavirakaśekharam kumāram sarvābharanabhūṣitam kunkumārunam vāmenotpalam dakṣinena lilayā sthitam simhāsanastham ātmānam kumārarūpena cintayet...Om Vāgīśvara Mūḥ".

Sādhanamālā, p. 105

"The worshipper should think himself as Vagisvara whose head is beautified by the images of the five Dhyani Buddhas. He looks a prince, is decked in all ornaments, and has the complexion of Kunkuma. He carries the night lotus in his left hand while the

^{1.} Clark: TLP, II, p. 263.

right is displayed artistically. He rides a lion and possesses princely grace.....Om Vāgīśvara Mūḥ.

The Indian Museum image (Fig. 81) of this divinity carries a bell in the right hand, and sits on a lion throne instead of a lion. The other image in bronze (Fig. 82) is a recent one, and represents the god somewhat differently. Vāgīśvara statuettes are found in Tibet¹.

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8. MAÑJUVARA

Colour—Golden Yellow Mudrā—Dharmacakra Āsana—Lalita or Ārdhaparyaṅka Symbol—Prajñāpāramitā on lotus

Two Sādhanas in the Sādhanamālā are devoted to the worship of Mañjuvara who is widely represented. He is yellow in colour, sits on the back of a lion, in the Lalita or the Ardhaparyanka attitude, and displays the sentiment of Śṛṅgāra (amour) lavishly. His two hands are joined against the chest in forming the Dharmacakra mudrā which is the eternal symbol of instruction on the secrets of Dharma. He holds the stalk of one or two lotuses on which appears the Prajñāpāramitā manuscript. The text of the Dhyāna in one of the Sādhanas is givea below:

"Taptakāncanābham pancavīrakakumāram Dharmacakramudrāsamyuktam Prajnāpāramitānvitotpaladhāriņam simhastham lalitākṣepam sarvālankārabhūṣitam...Om Manjuvara Hūm". Sādhanamālā, p. 111.

"The worshipper should think himself as god Mañjuvara of golden yellow colour with head decorated with the images of the five Dhyāni Buddhas. His hands display the Dharmacakra mudrā and he shows the blue lotus bearing the Prajñāpāramitā manuscript. He rides a lion, sits thereon in the Lalita attitude and is decked in all ornaments...Om Mañjuvara Hūm".

According to a second Sādhana Mañjuvara should have the lotus in his left hand with the Prajñāpāramitā on it. He may sit in the Ardhaparyanka attitude and may be accompanied with the fierce god Yamāntaka of blue colour, whose face distorted with bare fangs is terrible to behold. Yamāntaka carries the staff in one of his hands and touches the feet of Mañjuvara with the other.

The image (Fig. 83) discovered at Bara in the district of Birbhum in Bengal ² probably represents this form of Mañjuśri, with the miniature figures of the five Dhyāni Buddhas over the head, and of the two

^{1.} Gordon: ITL, p. 68 under the title of Mahārājalīlā Mañjuśrī.

^{2.} This image was first identified as that of the Hindu goddess, Bhuvaneśvarī in the Birbhum Bibarana (in Bengali), then as that of Simhanāda Lokeśvara in A. S. I. Eastern Circle, Annual Report. 1920—21, p. 27 and later on as that of Mañjuśri in Ibid, Plate 1, Fig. 2

BUDDHIST ICONOGRAPHY

divinities to the right and left of him. The figure to the right probably represents Sudhanakumāra and the figure to the left is Yamāntaka. The principal god here displays the Dharmacakra mudra and from under his left armpit rises a lotus which bears the Prajñāpāramitā manuscript as required by the Sadhana. The lotus to the right is added in order to maintain the balance with the lotus to the left.

The lion vehicle of Manjuvara is sometimes absent, and in later images he may be found sitting in the Paryanka or any other attitude (Fig. 84). The lotus to the right which is not expressly required by the Sādhana sometimes bears the book (Fig. 85), and sometimes the sword in order to preserve the balance in a better way (Fig. 86). One of the two Indian Museum images of Mañjuvara has on either side of the god two feminine figures which no doubt represent the two wives of Mañjuśri, Keśini and Upakeśini. Mañjuvara is well known in Tibet 1

9. MANJUVAJRA

(i)

Colour-Red Arms-Six

Faces-Three Variety-Yab-yum 9

The form of Manjusri called by the name of Manjuvajra is somewhat popular amongst the Tantric Buddhists. Several of his forms are described both in the Sadhanamala and the Nispannayogavali of Abhayākara Gupta. In the Sādhanamālā the colour of his body including the principal face is red like Kunkuma, the right face is blue and the left white. He has six arms of which the principal pair is engaged in embracing his female counterpart. The remaining four hands carry the sword, the arrow, the bow and the night lotus. He sits in Vajrāsana or in the Vajraparyanka attitude on the orb of the moon supported by a lotus. The Dhyana is in verse and may be quoted as follows :-

> Kunkumarunasanmurtir-nilasitatrayananah I Bhujadvayasamāślista-svābhavidyādharāsyadhrk II Khadgabāṇabhujañcāpa-nilotpalaparigrahah I Viśvadalābjacandrasthah vajrāsanaśaśiprabhah II

Sādhanamālā, p. 163.

"...His handsome body is red like Kunkuma and he is endowed with three faces of (Kunkuma) blue and white colour. He embraces his Svābhā Prajñā with two arms, of which one touches her face. He carries the Khadga, the arrow, the bow, and the blue Utpala, sits on the moon on a double lotus in Vajrāsana, and is radiant like the moon."

^{. 1.} Gordon: ITL, p. 68 under the title of Dharmacakra Mañjuśri, Getty: GNB, pl. XXXV.

BODHISATTVA MANJUŚRĪ

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Mañjuvajra is represented in Tibet 1

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(ii)

Colour-Golden Yellow.

Faces-Three

Arms-Six.

Mañjuvajra is the principal deity of the Mañjuvajra Maṇḍala in the Niṣpannayogāvalī. His form has been described thus:

"Simhopari sattvaparyankanişanno Bhagavan Vairocanasvabhavo Manjuvajran kamaniyakanakakantin... pita-nila-śukla-savyetaravaktran sadbhujo daksinain khadgavaradabanan vamain Prajnaparamitapustakanilabjadhanumsi vibhranan."

NSP, p. 48.

"God Mañjuvajra is seated on the back of a lion, is of beautiful golden colour and resembles Vairocana. His three faces have yellow blue and white colour. He is six-armed. In the three right hands he holds the sword, the Varada mudrā and the arrow. In the three left likewise he carries the Prajñāpāramitā manuscript, the blue lotus and the bow."

(iii)

Colour-Red

Arms-Six

Mañjuvajra is the principal deity in a second Maṇḍala dedicated to Mañjuvajra in the Niṣpannayogāvalī. Here he is identified with the Sixth Dhyāni Buddha Vajrasattva. The Kuleśa of this god is Akṣobhya according to a definite statement in the Maṇḍala. He is described thus:

"Bhagavān Vajrasattvo Mañjuvajra-rūpaḥ kunkumāruṇaḥ kṛṣṇasitasavyetaravadanaḥ pradhānabhujābhyām svābha-prajñāliṅgitosiśarendīvaracāpadharo"... NSP, p. 2.

"The god Vajrasattva in the form of Mañjuvajra is red like vermillion. His right face is blue and the left white. With the two principal hands he embraces his Prajñā; in the others he carries the sword, the arrow the lotus and the bow."

Under the name of Mañjuśri his different forms are to be found in the Chinese collection ². Fig. 87 illustrates an eight-armed Mañjuvajra with the Śakti in the Baroda Museum. It is both remarkable and beautiful.

10. MAÑJUKUMĀRA

Colour—Red

Vahana-Animal

Faces-Three

Arms-Six

Only one Sādhana is assigned to this form of Mañjuśrī in the Sādhanamālā, which depicts him as three-faced and six-armed, riding

^{1.} Gordon: ITL, p. 66 with the Sakti under the title of Manjunatha.

^{2.} Clark: TLP, II, pp. 7, 11, 53, 198, 199.

on an animal. In his three left hands he carries the Prajñāpāramitā, the Utpala and the bow while the three right show the sword, the arrow, and the Varada pose. The extract is given below:

"Mañjukumāram trimukham saḍbhujam kunkumārunam nīlasitadakṣinetaravadanam sattvaparyankinam Khadgabānavaradam dakṣinakaratrayam, Prajnāpāramitāpustakanīlotpalacāpavad-vāmakaratrayam saśṛngārakumārābharananivasanādikam nānāpuṣpamahāśobhācīratrayavirājitam Tathāgataparamānu-parighaṭitam ātmānam dhyātvā..."

Sādhanamālā, p. 151-

"The worshipper should think himself as god Mañjukumāra, who is three-faced and six-armed, of red Kunkuma, colour. His right and left faces have (respectively) the blue and white colour. He is seated on an animal. His three right hands hold the sword, the arrow and the Varada pose, while the three left carry the Prajñāpāramitā, blue Utpala and the bow. He is decked in princely ornaments and dress as befitting the Śringāra (amour) sentiment he displays. He wears the three rags of a mendicant, which are richly decorated with various kinds of flowers. His body is composed of the particles of the Tathāgatas.....Thus meditating..."

Mañjukumāra is not known either in sculptures or in ancient paintings. Fig. 88 illustrates a drawing from Nepal.

11. ARAPACANA

Colour—White or red Asana—Vajraparyanka
Companions—Four Symbols—Book and Sword

Eight Sādhanas in the Sādhanamālā describe the form of this divinity, which is sometimes white and sometimes red. He sits always in the Vajraparyanka attitude, but when he sits on an animal he is called Prajñācakra. He is accompanied by the four divinities, Keśini, Upakeśini, Candraprabha and Sūryaprabha, and as the group of five originates from the five syllables, 'A', 'R', 'P', 'C' and 'N', the principal god is called Arapacana. When represented, the four companions of Arapacana resemble the principal god in all respects.

None of the forms of Mañjuśri is so widely represented both in stone and in bronze as Arapacana. He is accompanied by his four attendants, but in some instances the companions are entirely absent. In one of the sculptures (Fig. 89) preserved in the Dacca Museum the four Dhyāni Buddhas, Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi (besides the usual four companions), are pictured on the aureole behind, the centre at the top being occupied

^{1.} Bhattasali: IBBS, p. 28f, Pl. VII, b.

by one of the companion deities resembling the principal god. The Java figure (Fig. 90) belongs to this class and shows the four companions as required by the Sādhana¹.

The Nepal bronze (Fig 91) does not carry the book against the chest, but holds the stem of a lotus, which bears the book. The Baroda bronze (Fig. 92) also does likewise. Both these are without companions.

Arapacana is also called Sadyonubhava-Arapacana, or Sadyonubhava-Mañjuśri. He is resplendent like the full moon, has a smiling face, is decked in all sorts of princely ornaments, and sits on a double lotus in the Vajraparyanka attitude. He brandishes the sword in his right hand, while his left holds the Prajñāpāramitā book against his chest. Jālinīkumāra (or Sūryaprabha) is in front of him, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All these four divinities are replicas of the principal god. The Dhyāna in one of the Sādhanas describes the principal god in the following terms:

"...Khadgapustakadhāriṇam ākuñcitapañcacīram, raktavastrayugayutam śṛṅgāraveśadhāriṇam smitavikasitavadanam Śaśāṅkakāntitulyaśobham viśvadalakamalasthabaddhaparyaṅkam Sadyonubhavārapacanarūpam ātmānam-īkṣeta". Sādhanamālā, p. 121.

"The worshipper should think himself as Sadyonubhava-Arapecana, who carries the Khadga and the book, and wears the five cīrakas(rags) which are slightly folded. His garments are of red colour, which befits the Śṛṅgāra Rasa he displays. His face is radiant with a smile, and is resplendent like the moon. He sits on a double lotus in the Vajraparyanka attitude..."

This Sādhana further adds that the principal god should originate from the first syllable "A", Jālinīkumāra from the syllable "R", Candraprabha from "P", Keśinī from "C" and Upakeśinī from "N". Mañjuśri should be in the middle, Jālinīkumāra in front, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All of them should have white colour and should be identical with the principal god in appearance.

Arapacana is popular in Tibet ² and China ³. In Tibet his sword in the right hand is replaced by the bell in a remarkable statuette.

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^{1.} First published and identified as Manjusri in Grunwedel: Buddhist Art in India, p. 199.

^{2.} Gordon: ITL, p. 68. Getty: GNB, pl. XXXV illustrates a unique image with the Ghaṇṭā in the right hand instead of the sword. By the sound of the holy gong ignorance seems to disappear.

^{3.} Clark: TLP, II, p. 199 illustrates an image of Arapacana under the title of Mañjuśri.

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12. STHIRACAKRA.

Colour—White Symbol—Sword
Mudrā—Varada Companion—Śakti

The Sādhana for the worship of Sthiracakra has one remarkable feature which distinguishes it from the other Sādhanas in the Sādhanamālā, namely, that it does not give the Dhyāna at a stretch, but the information about his form is scattered throughout the Sādhana, which again, is in verse. From the information gleaned from the Sādhana about his form it appears that in one of his hands he carries the sword, which by radiating light destroys the darkness of ignorance, while the other is engaged in bestowing boons of all kinds, or in other words, displays the Varda pose. His colour is white and he is decked in garments of the colour of the bee; he sits on the moon, supported by a lotus, and wears the Cīrakas which makes his body resplendent. He wears princely ornaments and displays the sentiment of passionate love. He is accompanied by a Prajñā, who is beautiful, displays the sentiment of passionate love and laughs profusely.

Images of this form of Mañjuśri are rarely met with. The Vangiya Sāhitya Parisad (Calcutta) image No. C(d) 8/16 has a feint resemblance with the description given above, and may quite conceivably represent Sthiracakra. The special feature of this image is that the sword appears on a lotus, the stem of which is held in the left hand of the god, while the right hand exhibits the Varada pose. He sits in the Lalitāsana on the moon over a lotus, and is accompanied by his Śakti who according to Indian custom occupies a position to the left of her consort (Fig. 93) 1.

Sthiracakra is represented in the Chinese Collection 2.

13. VĀDIRĀT

Āsana—Ardhaparyaṅka Vāhana—Tiger Mudrā—Vyākhyāna

This form of Manjuśri is rarely to be met with either in stone or in bronze. One Sadhana only is devoted to the worship of this divinity which shows that this form was not very popular amongst the Vajrayanists. Vadirat is of medium height, neither very short nor very tall, and appears a youth of sixteen years. He sits on the back of a tiger in

^{1.} This image is described in the Hand book to the Scluptures in the Museum of the Vangiya Sahitya Parishad, p. 33.

^{2.} Clark: TLP, II, p. 261.

the Ardhaparyanka attitude with his left leg slightly raised. He wears all sorts of ornaments, and exhibits the Vyākhyāna mudrā. The Dhyāna which is in verse, describes the form of Vādirāt in the follow-

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Svaccham sodasavatsarākṛtidharam śārddūlapṛṣṭhasthitam Vyākhyāvyākulapāṇipadmayugalam vāmārdhaparyankinam I Dirgahm nāpi na cāpi kharvamasamam saundaryarāsyāsrayam Ratnasvarṇamaṇiprakāravividhālankāramālākulam II

Śarīmad-Vādirāt-Sādhanam samāptam. Kṛtiriyam Paṇḍitaśrī Cintāmaṇi-Dattasya ". Sādhanamālā, p. 98.

"The worshipper should think himself as (Vādirāt), who is handsome in appearance (lit. pure or transparent), and appears a youth of
sixteen years. He sits on the back of a tiger. His lotus-like hands are
eagerly engaged in displaying the Vyākhyāna mudrā. His left leg is
slightly raised in the Ardhaparyanka attitude. He is neither tall, nor
very short, is unparalled by any, is the receptacle of all beauties in the
world, and is decked in various ornaments consisting of jewels, gold,
gems and other valuables.

Here ends the Sādhana for Vādirāt written by the author Śrī Cintāmaṇi Datta."

Vādirāt is represented in the Chinese Collection 1.

1. Clark: TLP, II, p. 262.

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CHAPTER IV

BODHISATTVA AVALOKITEŚVARA

Avalokiteśvara is famous in the Mahāyāna Pantheon as a Bodhisattva emanating from the Dhyāni Buddha, Amitābha and his Śakti, Pāndarā. As Amitābha and Pāṇḍarā are the presiding Dhyāni Buddha and Buddhasakti of the present Kalpa (cycle), namely, the Bhadrakalpa, Avalokitesvara is said to be the Bodhisattva who rules during the period between the disappearance of the Mortal Buddha, Śākyasimha, and the advent of the Future Buddha, Maitreya. The Gunakarandavyūha 1 gives an account of his character, moral teachings and miracles and from it is learnt that he refused Nirvana, until all created beings should be in possession of the Bodhi knowledge and to that end he is still supposed to work and foster spiritual knowledge amongst his fellow creatures. One of the passages in Kārandavyūha 2 characterises him as taking the shape of all gods of all religions, nay, even the shape of the father and mother, -in fact, the form of the worshipped of any and every worshipper, to whom he might impart knowledge of Dharma. By a slow and gradual process, first human beings and then animals and other creatures would advance spiritually to obtain salvation. For all these reasons Avalokitesvara is characterised as the best of the Sangha, the Jewel of the Buddhist Church or Sangharatna.

The Sādhanamālā gives altogether thirty-eight Sādhanas which describe a variety of forms of Avalokiteśvara. Some of these forms have already been described by M. Foucher in his Etude sur l'Iconographie Bouddhique de l'Inde, Vol. II with translations in French of the Sanskrit texts of the Sādhanas.

From the Sādhanamālā and allied works it is possible to individualize at least fifteen different forms of Avalokiteśvara. All these forms are described in the following pages one by one. These fifteen by no means exhaust the forms of Avalokiteśvara since there is evidence that these forms even numbered one hundred and eight, each of them bearing distinct features and distinct names. In the Macchandar Vahal one of the numerous Vihāras of Kāṭhmāṇḍu in Nepal, there are paintings in many colours of one hundred and eight varieties of the Bodhisattva,

^{1.} R. Mitra: Sanskrit Buddhist Literature, p. 95.

^{2.} Kārandavyūha : ed. Sāmāśramī, pp. 21-22.

executed on the wooden panel surrounding the main temple on three sides. These paintings appear to be at least two hundred years old, and they bear inscriptions in old Newari giving the names of deities they depict.

Clearly, from the view point of antiquity, this discovery is of lesser importance than the ones obtained from earlier Tantric works, but as the overwhelming number of forms is likely to throw a flood of light on the iconography of Avalokitesvara, a description of all these varieties is given with their respective illustrations in a separate Appendix at the end of this volume.

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Out of the fifteen different forms of Avalokitesvara mentioned above fourteen bear the figure of Amitābha on the crown, thus clearly revealing their origin. The fifteenth, Vajradharma by name, is said to bear the figures of the five Dhyāni Buddhas on his crown.

Images of Avalokitesvara are found abundantly in India and Nepal. Out of these the typical ones are described in their appropriate places. Such images are popular both in Tibet ¹ as well as in China².

1. ŞADAKŞARĪ-LOKEŚVARA.

Colour—White Arms—Four
Mudrā—Añjali Symbols—Rosary and lotus

Companions-Manidhara and Şadakşari Mahāvidyā

Four Sādhanas in the Sādhanamālā are devoted to the worship of this form of Avalokiteśvara, of which two describe him in a group of three. In a third he is accompanied by Saḍakṣarī Mahāvidyā, and in the fourth he is single. In all these, the form of Lokeśvara is the same. Below is quoted the Dhyāna of the Sādhana describing him in a group of three:

"Ātmānam Lokeśvararūpam sarvālankārabhūṣitam śuklavarnam vāmatah padmadharam dakṣinato'kṣasūtradharam aparābhyām hastābhyām hṛdi sampuṭāñjalisthitam dhyāyāt. Dakṣine Manidharam tattadvarnabhujānvitam padmāntaroparistham. Vāme tathaiva aparapadmasthām Ṣaḍakṣarīm Mahāvidyām". Sādhanamālā, p. 27.

"The worshipper should think himself as [Sadakṣarī] Lokeśvara who is decked in all sorts of ornaments, white in colour, and four-armed, carrying the lotus in the left hand and the rosary in the right.

^{1.} Gordon: ITL, p, 44 illustrates a Tibetan drawing of Lokeśvara with eleven heads and eight arms. This form is not described anywhere in Sanskrit. Getty: GNB, pp. 60-64.

^{2.} References to statuettes from China are given at their appropriate places.

The other two hands are joined in forming the mudrā of clasped hand against the chest. To his right is Manidhara, with the same colour and the same hands, sitting on another lotus. To the left is Ṣaḍakṣarī Mahāvidyā with identical form sitting on another lotus".

The Dhyana of this god has been extracted from the Karandavyuha according to a statement in one of the colophons of the Sadhanas. The Mantra assigned to this form of Avalokitesvara is the famous "Om Manipadme Hum" consisting of six syllables which are here deified in the form of Ṣaḍakṣarī Mahāvidya. When Lokesvara is associated with the Great Knowledge of the Six Syllables, he is called Ṣaḍakṣarī Lokesvara.

An artistic sculpture (Fig. 94) depicting all the three deities of the Ṣaḍakṣarī group is preserved in the Sarnath Museum 1. In this group, Ṣaḍakṣarī Lokeśvara is in the middle, the figure to the right is Maṇidhara and the female figure to the left is Ṣaḍakṣarī Mahāvidyā. It may be noticed that under the seats of lotuses there are four diminutive figures which represent none else than the four guardians of the gates of the Ṣaḍakṣarī Maṇḍala, as prescribed in the Kāraṇḍavyūha 2.

Another artistic but mutilated image of the Ṣaḍakṣarī group (Fig. 95) is now to be found in the Indian Museum, Calcutta. In this piece both Maṇidhara and Ṣaḍakṣarī Mahāvidyā are shown in the peculiar attitude of sitting known as Vīrāsana.

A third image (Fig. 96) found in the district of Birbhum by Mr. K. N. Dikshit of the Archaeological Department is also of the Ṣaḍakṣarī group, although it is mutilated beyond recognition. The central figure depicting Ṣaḍakṣarī Lokeśvara has lost two hands bearing the rosary and the lotus, but the marks are still there on the stone. The two hands exhibiting the Añjali mudrā hold also the jewel.

Images of Ṣaḍakṣarī Lokeśvara both singly as well as in groups abound in Nepal and almost every monastery in Nepal contains one or more images. A coloured image of this divinity appears in the temple of Bodhnāth a famous place of pilgrimage in Nepal.

Fig. 97 illustrates the principal deity as single in a beautiful bronze now preserved in the Baroda Museum.

When he appears in a group of two in the company of Sadakṣarī Mahāvidyā, the goddess may have another form depicting her in Vīrāsana with yellow colour and two hands. Her right hand remains

^{1.} Sarnath Catalogue, No. B (e) 6. Pl XIV (b)

^{2.} Kāraņdavyūha, p. 74.

^{3.} A.S. I. Eastern Circle, Annual Report, 1920-21, p. 27 and illustrated in pl. 1(2).

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empty, while the left holds the jewel. The Sarnath Museum image (Fig. 98) although mutilated, must represent this form of Sadaksari Mahavidya who can be readily recognised by the peculiar Asana which is uncommon in Buddhist iconography.

Another alternative is also prescribed in the Sadhanamala for all the three deities, and the Sadhana adds: "Sometimes in the Sadhana of Sadaksari Mahavidya, Lokesvara holds also the lotus bearing the jewel and the book. Manidhara may hold the jewel and the lotus but should be without the book. Sadaksari may hold the book and the lotus but should not have the jewel. 1

2. SIMHANĀDA.

Colour-White

Vāhana—Lion Asana-Mahārājalīlā Symbols-(i)Sword on lotus, (ii) Triśūla entwined by a snake

Four Sadhanas also are devoted to the worship of Simhanada, who is regarded by the Mahāyānists as the curer of all diseases. He is one of the most popular forms of the Bodhisattva Avalokitesvara, and his images are by no means rare in India. At Patan in Nepal, all the more important monasteries have two images of Simhanada, either in stone or in bronze, on either side of the stair-case leading to the sanctum. He appears in many forms only slightly different from one another. The four Sadhanas alike describe him as follows:

"Atmanam Simhanada-Lokeśvararupam bhavayet, śvetavarnam trinetram jatāmukutinam nirbhūsanam vyāghracarmaprābhrtam simhāsanastham maharajalilam candrasanam candraprabham bhavayet. Daksine sitaphanivestitam trisulam svetam, vame nanasugandhikusumaparipūritapadmabhājanam. Vāmahastāt uttham padmopari jvala-Sādhanamālā, p. 63. tkhadgam".

"The worshipper should think himself as Simhanada Lokeśvara of white complexion, with three eyes, and the jatāmukuta (crown of matted hair). He is without ornaments, is clad in tiger-skin, and sits on a lion in the attitude of princely ease. He is seated on the orb of the moon and is radiant like her. In his right there is a white trident entwined by a white snake, and in his left there is a lotus-bowl full of fragrant flowers. From his left hand rises a lotus on which there is a sword burning like fire".

Images of Simhanada are by no means rare and are rather easy to identify because of clear-cut symbols. Fig. 99 is the famous image

of Simhanāda from Mahoba carrying a rosary¹. Fig. 100 is a Nepalese statue at the gate of a monastery. Fig. 101 illustrates a sculpture from Magadha, while Fig. 102 is a small bronze of Simhanāda without the lion, from Nepal. Simhanāda wears no ornaments and this feature of his images differentiates him from Mañjuśrī when he is on the back of a lion.

Simhanāda is popular both in Tibet² and in China³.

3. KHASARPANA

Colour—White Symbol—Lotus Mudrā—Varada Āsana—Lalita or Ardhaparyaṅka

Companions—Tārā, Sudhanakumāra, Bhṛkuṭi, Hayagriva

Khasarpaṇa is described in a number of Sādhanas in the Sādhanamāla, which fact points to his popularity. The peculiar feature of this god is that he is invariably accompanied by the four divinities Tārā, Sudhanakumāra, Bhṛkuṭī and Hayagrīva. The principal figure is the same as Lokanātha, two-armed, and one faced, carrying the same symbol and exhibiting the same Mudrā; the difference lies in the fact that Lokanātha has only two companions, Tārā and Hayagrīva while Khasarpaṇa has two in addition, namely, Bhṛkuṭī and Sudhanakumāra. He is of white complexion, and sits either in the Lalita or the Ardhaparyaṅka attitude. Below is given a somewhat lengthy Dhyāna describing the god:—

"Ātmānām Bhagavantam dhyāyāt himakarakoṭikiraṇāvadātam deham, ūrdhvajaṭāmakuṭam Amitābhaśekharam viśvanalinaniṣaṇṇam śaśimaṇḍale, ardhaparyankaniṣaṇṇam sakalālankāradharavigraham smeramukham dviraṣṭavarṣadeśiyam dakṣiṇe varadakaram vāmakareṇa sanālakamaladharam, karavigalatpiyūṣadhārābhyavahārarasikam tadadhaḥ samāropitordhvamukham mahākukṣim atikṛśam atiśitivarṇam Sūcimukham tarpayantam śrimat-Potalakācalodaranivāsinam karuṇā-snigdhavilokanam śṛṅgārarasaparyupāsitam atiśāntam nānālakṣaṇālan-kṛtam. Tasya puratas-Tārā dakṣiṇapārśve Sudhanakumāraḥ.

Tatra Tārā śyāmā, vāmakaravidhṛtaṁ sanālaṁ utpalaṁ dakṣiṇa-kareṇa vikāśayantī nānālaṅkāravatī abhinavayauvanodbhinnakucabhārā. Sudhanakumāraśca kṛtāñjalipuṭaḥ kanakāvabhāsidyutiḥ, kumārarū-padhārī vāmakakṣavinyastapustakaḥ sakalālaṅkāravān. Paścime Bhrkutī Hayagrīva uttare.

Tatra Bhṛkuṭi caturbhujā hemaprabhā jaṭākalāpini, vāme tridaṇḍika-maṇḍaludhārihastā dakṣiṇe vandanābhinayākṣasūtradharakarā trinetrā.

^{1.} First published by K.N. Dikshit.: Six Sculptures from Mahoba in the A. S. I. Memoir No. 8, pl. Ia, p. 2.

2. Getty: GNB, pp. 60, 61, 69.

^{3.} Clark: TLP, II, pp. 199, 265. For the Magadha specimen see JRAS, 1894, pl. 1.

Hayagrīvo raktavarņah kharvalambodarah ūrddhvajvalatpingalakeśah bhujagayajñopavītī kapilataraśmaśruśreņīparicitamukhamaṇḍalah raktavartulatrinetrah bhṛkuṭīkuṭilabhrūkah vyāghracarmāmbarah daṇḍā-yudhaḥ dakṣiṇakareṇa vandanābhinayī.

Ete sarva eva svanāyakānanapreritadṛṣṭayo yathāśobham avasthitāś-cintanīyāḥ...

Iti Khasarpanasādhanam''. Sādhanamāla, pp. 39-41

"The worshipper should think himself as the god (Khasarpaṇa) from whose body radiate rays of a crore of moons. He wears the Jaṭāmukuṭa (crown of matted hair), holds the image of Amitābha on his head, and sits on the moon over a double lotus in the Ardhaparyaṅka attitude. He is decked in all sorts of ornaments, has a smiling face, is aged about twice eight years, exhibits the Varada pose in the right hand, and holds the lotus with a stem in the left. He is an expert in distributing the stream of nectar that flows from his hand, and Sūcīmukha who stands below with an uplifted face, a protruding belly and very pale appearance receives the same. He resides in the womb of the mount Potalaka, looks beautiful with compassion, is full of the sentiment of Śṛṅgāra (amour), is extremely peaceful and is endowed with various auspicious marks.

"Before him is Tārā and to the right is Sudhanakumāra.

"Here Tara is green. She causes to blossom with her right hand the lotus flower with a stem held in her left. She has many ornaments and her breasts are oppressively heavy due to adolescence.

"Sudhanakumāra, again, has his two hands joined (añjali), is resplendent like gold, and has the appearance of a prince. He carries the book under his left arm-pit and is decked in all ornaments.

"To the West of the god is Bhṛkuṭī and to the North Hayagrīva.

"Here Bhṛkuṭī has four arms, is resplendent like gold has matted hair, carries the staff with three horns and the Kamaṇḍalu in the two left hands. The two right show the mudrā of bowing in one and the rosary in the second. She has three eyes.

"Hayagrīva is red in colour and is short, with a protruding belly. His hair rises upwards in the shape of a flame, and he has a snake as his sacred thread. His face is recognised by a deep brown pair of moustaches; his eyes are red and round; his eye-brows are distorted in a frown. He is clad in tiger-skin, has the staff as a weapon, and his right hand exhibits the act of bowing.

"All these deities should be meditated on as disposed in a befitting and artistic manner, with their eyes directed towards the face of the principal deity. Here ends the Sādhana for Khasarpaṇa."

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The finest image (Fig. 103) of Khasarpana was discovered by the late N. K. Bhattasali in the Pargana Vikrampur in Eastern Bengal 1. The sculpture is recognized to be one of the best products of Bengal art. Had the central figure been mutilated like the one reproduced in Fig. 104 it would still be possible to identify Khasarpana by means of the four companions to the right and the left of the principal god. Images of Khasarpana are found in Tibet 2 and China 3.

4. LOKANĀTHA

Colour-White

Symbol—Lotus

Mudrā-Varada

Four Sādhanas are devoted to the worship of the Lokanātha form of Avalokitesvara. He is single in three Sadhanas and only one Sādhana describes him as accompanied by Tārā and Hayagrīva. The same Sādhāna adds further that Lokanātha should be accompanied also by the eight Bodhisattvas: Maitreya, Ksitigarbha, Vajrapāni, Khagarbha, Viskambhin, Samantabhadra, Mañjughosa, and Gaganagañja, and by the four goddesses: Dhūpā, Puṣpā, Gandhā, and Dīpā, and by the four guardians of the gates: Vajrānkuśi, Vajrapāśi, Vajrasphotā and Vajraghantā. In other words the Sādhana gives the constitution of the whole Mandala of Lokanatha. The principal god has two hands and carries the lotus in the left hand and exhibits the Varada pose in the right, exactly like Khasarpana previously described. The Sadhana which is in verse is given below:

"Pūrvavat-kramayogena Lokanātham śaśiprabham I Hrihkārāksarasambhūtam jatāmukutamanditam II Vajradharmajatāntaḥstham aśeṣaroganāśanam I Varadam daksine haste vāme padmadharam tathā II Lalitāksepasamstham tu mahāsaumyam prabhāsvaram I Varadotpalakarā saumyā Tārā daksiņatah sthitā II Vandanādandahastastu Hayagrīvo'tha vāmatah I Raktavarņo mahāraudro vyāghracarmāmbarapriyaḥ" II

Sādhanamālā, p. 49.

"Following the same procedure as before, the worshipper should think himself as Lokanātha, resplendent like the moon, as springing from the sacred syllable Hrih and wearing the Jatamukuta.

"He has within his matted hair the figure of the god, Vajradharma, is the destroyer of all diseases, exhibits the Varada mudra in the right hand and carries the lotus in the left.

1. Bhattasali: IBBS, p. 24f, Pl. VII,a.

^{2.} Gordon: ITL, p, 66 3. Clark: TLP, II, pp. 202, 264.

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rma, the "He sits in the Lalita attitude, is peaceful and resplendent. To his right is Tārā, who has a peaceful appearance, exhibits the Varada mudrā and carries the lotus.

"To the left is Hayagrīva, who displays the gesture of bowing and carries the staff in his two hands. He is red in colour, appears terrible and is clad in the garment of tiger-skin".

Later, the Sādhana adds an account of the deities constituting the Lokanātha Maṇḍala, including the Bodhisattvas and the gatekeepers. The relevant text is given below:

'Tadvaraṭakāṣṭadale padme Maitreyādim ca vinyaset I Maitreyaḥ pitavarṇaśca nāgapuṣpavarapradaḥ II Kṣitigarbhaḥ śyāmavarṇaḥ kalaśam cābhayam tathā I Vajrapāṇiśca śuklābho vajrahasto varapradaḥ II Khagarbho nabhaḥśyāmābho cintāmaṇi-varapradaḥ I Mañjughoṣaḥ kanakābhaḥ khaḍgapustakadhārakaḥ II Gaganagañjo raktavarṇo nilotpalavarapradaḥ I Viṣkambhi tu kṣāravarṇo ratnottamavarapradaḥ II Samantabhadraḥ pitābhaḥ ratnotpalavarapradaḥ I Dhūpādicaturddevī ca Vajrānkusyādidvāragāḥ II Varṇāyudhe yathāpūrvam maṇḍalasyānusārataḥ I Evamvidhaih samāyuktam Lokanātham prabhāvayet II''.

Sādhanamālā, pp. 49-50

"On the eight petals of the lotus [on which the god sits] should be placed the gods Maitreya and others. Maitreya is yellow in colour carries the Naga [keśara] flower and exhibits the Varada pose. Ksitigarbha is of green colour, carries the Kalasa and exhibits the Abhaya pose. Vajrapāņi is whitish in colour, carries the Vajra and exhibits the Abhaya mudrā. Khagarbha has the colour of the blue sky, carries the Cintāmaṇi and exhibits the Varada mudrā. Mañjughosa is of golden complexion and carries in his two hands the sword and the book. Gaganagañja is of red colour, carries the lotus and exhibits the Varada mudrā. Viṣkambhin is ash-coloured, carries the excellent jewel and exhibits the Varada mudrā. Samantabhadra is yellowish in complexion, carries the jewel on a lotus and exhibits the Varada mudrā. The four goddesses Dhūpā and others (accompany Lokanātha) and the (four goddesses) Vajrānkuśi and others guard the gates, their colour and weapons being in accordance with the canons the Mandala. In this way Lokanatha should be meditated upon by the worshipper".

When represented, Lokanātha is generally alone and is occasionally accompanied by Tārā and Hayagrīva. In paintings of the complete Mandala alone all the companion deities are expected to be

present. Lokanātha may sit in three attitudes according to three different Sādhanas; he may have the Lalita, the Paryaṅka or the Vajrāparyaṅka attitude. Out of all images of Lokanātha so far discovered, the one from Mahoba is perhaps the best and the most artistic (Fig. 105). There is a fine bronze of Lokanātha (Fig. 106) in the Baroda Museum. The Sarnath image (Fig. 107) shows the miniature figure of Amitābha in the Samādhi mudrā on the crown. The Nepal image is made of pure ivory (Fig. 108). These last two represent Lokanātha in the standing attitude.

5 HĀLĀHALA

Colour-White

Faces—Three

Hands-Six

Companion—Prajñā

Three Sādhanas in the Sādhanamālā are devoted to the worship of Hālāhala Lokeśvara. Images of this divinity are rarely to be met with in India, but in Nepal there are some, though they do not strictly follow the Sādhana. The distinguishing feature of Hālāhala is that he is generally accompanied by his Śakti or female energy whom he carries on his lap. The Sādhanas all enjoin the presence of the Śakti, but in a stone image from Nepal (Fig. 109), he is represented alone. According to the Sādhana the god should be seated, but the image above referred to represents him in a standing attitude. The Dhyāna contained in one of the Sādhanas is in verse and reads as follows:

"Hrīḥkārabījaniṣpannam Hālāhalam mahākṛpam I
Trinetram trimukham caiva jaṭāmukuṭamaṇḍitam II
Prathamāsyam sitam nīladakṣiṇam vāmalohitam I
Śaśānkārdhadharam mūrdhni kapālakṛtaśekharam II
Jaṭāntaḥsthajinam samyak sarvābharaṇabhūṣitam I
Sitāravindanirbhāsam śṛṇgārarasasundaram II
Ṣaḍbhujam smeravaktram ca vyāghracarmāmbarapriyam I
Varadam dakṣiṇe pāṇau dvitīye cākṣamālikam II
Tṛtīye śaranarttanam ca vāme cāpadharam tathā I
Dvitīye sitapadmam ca tṛtīye stanameva ca II

Vāmajānunā sitām Svābhadevīm dadhānam. Vāmena kamaladharām dakṣiṇena bhujena Bhagavadālinganaparām kusumaśobhitajaṭākalāpām. Dakṣiṇapārśve sarpaveṣṭitam triśūlam, vāmapārśve padmasthakapālam nānāsugandhikusumaih sampūṛṇam, raktapadmacandre līlākṣepasthitam vibhāvayet Bhagavantam." Sādhanamālā, pp. 65-66.

^{1.} K. N. Dikshit: Six Sculptures from Mahoba, in the Memoir No. 8 of A.S.I.

"The worshipper should think himself as Hālāhala, the Great Compassionate, originating from the sacred syllable Hrih, with three eyes, three faces and matted hair rising upwards in the shape of a crown. The first (or the principal) face is white, the right blue and the left red. He bears on his head the crescent and the Kapala. The Jina Amitabha is within his matted hair and he is decked in all ornaments. He is resplendent like the white lotus and appears beautiful by the sentiment of passionate love he displays. He has six arms, a smiling face and is fond of garments of tiger-skin. He displays the Varada mudrā in the first right hand, the second has the rosary, while the third flourishes the arrow. The first left hand carries the bow, the second the white lotus and the third touches the breast (of his Sakti). He carries the Sakti of his own creation on the left lap. She shows the lotus in the left hand and the right is engaged in the act of embracing the god. Her Jata (matted hair) is decorated with flowers. To their right is the Trisūla entwined by a snake, and on the left is the Kāpala on the lotus, full of fragrant flowers. The god sits in the Lalita attitude on the red lotus".

One image of Halahala is found in China 1.

6. PADMANARTTEŚVARA

(I) Eighteen-Armed

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Arms-Eighteen

Āsana—Dancing in Ardhaparyanka

Symbol-Double lotus in all hands

Three Sādhanas in the Sādhanamālā are devoted to the worship of this variant of Avalokiteśvara, all entirely different and describing three widely different forms of the deity. It is, therefore, necessary that all the three Dhyānas should be quoted and translated. There is no difficulty in taking the three to refer to Padmanartteśvara, because all doubt is set at rest by the fact that the Mantra, where mentioned, is in all cases the same, and that the Sādhanas always designate him as Padmanartteśvara.

Images of Padmanarttesvara are rare in India. Fig. 110 illustrates one good example from Nepal. It follows the Dhyāna given below:

"Padmanartteśvarāmnāyena Ārya-Avalokiteśvara-Bhaṭṭārakaṁ ātmānaṁ vibhāvayet ekamukhaṁ aṣṭādaśabhujaṁ ardhaparyaṅkinaṁ Amitābhajaṭājūṭamaṇḍalaṁ sarvakaraiṛ-viśvapadmadhāriṇaṁ, yoginīvṛndaparivṛtaṁ, dakṣiṇavāmapārśvasthita-Tārā-Sudhana-Bhṛkuṭī-Hayagrīvaṁ divyālaṅkāravastrabhūṣaṇaṁ..." Sādhanamālā, p. 77.

^{1.} Clark: TLP, II, 265.

"The worshipper should think himself as Bhaṭṭāraka Avalokiteśvara in the form of Padmanartteśvara, who is one-faced and eighteen-armed. He stands in the Ardhaparyanka attitude, and on his Jaṭāmukuṭa there is an effigy of Amitābha. He carries the double lotus in all his (eighteen) hands and is surrounded by a host of Yoginīs. His right and left sides are occupied by Tārā, Sudhana, Bhṛkuṭī and Hayagrīva. He is decked in all kinds of divine ornaments and dress".

The Āsana prescribed in the Sādhana is the Ardhaparyanka. This Āsana may have two varieties; the ordinary, which is also called the Mahārājalīlā, as in the cases of Vāgīśvara and Simhanāda, and the dancing variety, (ardhaparyankena nāṭyastha) as in the cases of Heruka, Vajravārāhī and others. As the word 'nartteśvara' means the "God of Dance" or the "God in a dancing attitude" the Āsana of Padmanartteśvara may be taken as the dancing variety of Ardhaparyanka, and this is borne out by the fact that the Nepal image illustrated in Fig. 110 shows the god in this particular attitude. This image hails from the Sarasvatīsthāna or the Mañjuśrī Hill at Svayambhūkṣettra in Nepal. Though the god is here represented with only two of the companion deities, yet the principal figure corresponds in all details, to the description given in the Sādhanamālā.

One statuette of this god is found in China 1. This Chinese statuette is illustrated in Fig. 111.

(II) Two-Armed

Colour—Red

Companion-Śakti

Mudrā—Sūcī Symbol—Lotus

Vāhana—Animal

Another form of Padmanarttesvara is described in a second Sādhana, and the Dhyāna contained therein runs as follows:

"Padmanarttesvaram ātmānam bhāvayet sattvaparyankaniṣannam dvibhujaikamukham raktam sakalālankāradharam Amitābhamukuṭam vāmapārsve Pāṇḍaravāsinīsamāsliṣṭam āliṅganābhinayasthitavāmabhujena raktapadmadharam, narttanābhinayena Sūcīmudrayā vikāsayadaparadakṣiṇakaram...". Sādhanamālā, p. 75.

"The worshipper should think himself as Padmanartteśvara, who is seated on an animal, is two-armed and one-faced. His colour is red, and he is decked in all kinds of ornaments; he bears the effigy of Amitābha on the crown and is embraced by Pāṇḍaravāsinī in the left. His left hand, which carries the lotus, is raised in the act of embracing (the Śakti), while the right shows the Sūcīmudrā in the act of dancing...".

^{1.} Calrk: TLP, II, 193.

The same Sādhana which contains the Dhyāna quoted above, gives a description of the Maṇḍala, and adds the information that the lotus on which the god sits has eight petals. The petals contain one goddess each. For instance, on the East petal there is Vilokinī, white in colour and carrying the red lotus. The South is occupied by Tārā of green colour, holding the Palāśa and the lotus flowers. Bhūrinī is in the West, is yellow in complexion and carries the Cakra and the blue lotus. Bhṛkuṭi is in the North, with white colour holding the yellow lotus. In the North-East there is Padmavāsinī, who is yellow in colour and holds the red lotus. The South-East is occupied by Viśvapadmeśvarī, who is sky-coloured and holds the white lotus. The South-West is occupied by Viśvapadmā, who is white and carries the the black lotus. In the Norh-West there is Viśvavajrā of variegated colour holding the double lotus 1.

Fig. 112 illustrates a Nepalese drawing of the principal deity although it does not agree with the Sādhana in all details.

(III) Eight-Armed
Colour—Red Arms—Eight
Āsana—Dancing in Ardhaparyaṅka

One Sādhana in the Sādhanamālā describes an eight-armed form of Padmanartteśvara. The Dhyāna contained therein is given below:

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Tatra Viśvapadmopari candre rakta-Hriḥkārapariṇataṁ Padmanartteśvaraṁ raktavarṇaṁ ekamukhaṁ jaṭāmukuṭinaṁ trinetraṁ, aṣṭabhujaṁ sarvālaṅkārabhūṣitaṁ sarpayajñopavītaṁ ardhaparyaṅkena tāṇḍavaṁ. Prathamabhujadvayena nṛtyābhinayaṁ, dvitīyadakṣiṇabhujena hṛdi vikāśayantaṁ sūcīmudrāṁ, vāmabhujena raktapadṃaṁ śirasi dhṛtaṁ, tṛtīyabhujadvayena vajravaddaṇḍatriśūladharaṁ, caturthabhujadvayena akṣasūtrakuṇḍikādharaṁ, aṣṭadevīparivṛtaṁ, evambhūtaṁ Padmanatteśvaraṁ Lokanāthaṁ bhāvayet." Sādhanamālā, p. 76.

"Salutation to Padmanarttesvara!

Here the worshipper should think himself as Padmanattesvara, on the moon over the double lotus, originating from the sacred syllable Hrih. He is red in colour with one face, the Jaṭāmukuṭa, three eyes and eight arms. He is decked in all sorts of ornaments, wears the sacred thread of a snake, and dances in the Ardhaparyaṅka attitude. The first pair of hands exhibits the dancing pose; the second right shows the Sūcimudrā against the chest, the second left holds a red lotus over his head; the third pair carries the staff and the Triśūla, stamped with the Vajra; while the fourth pair carries the

^{1.} Sādhanamālā, pp, 75-76.

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rosary and the water-pot. The principal god is surrounded by eight goddesses. In such a manner the god Padmanartteśvara Lokanātha should be meditated upon".

7. HARIHARIHARIVĀHANA

Colour-White

Arms-Six

Vāhana-Simha, Garuda and Visnu

The composition of the deity is so queer that great difficulty is experienced in recognizing the images of this form of Avalokitesvara. called by the peculiar name of Harihariharivahana. The Sadhana gives a description of the god, but is practically silent as to why such a special name is given to this particular variety of Lokesvara. India has not given uptil now any image of Harihariharivahana and it is rare even in Nepal. There is only one sculpture at Svayambhūksettra and a bronze in one of the monasteries at Pattan, and both of them follow the Sadhana faithfully. The lion is lowermost, on it rides Garuda. On the back of Garuda, again, rides the Hindu god Visnu with the four symbols, the conch, the discus, the mace and the lotus. On the shoulder of Visnu rides Lokesvara. The lion, the Garuda and the god Visnu, all have 'Hari' as their synonym and because the vehicle of Lokesvara is composed of three 'Hari's, the principal god acquires the name of Harihariharivahana. Two Sadhanas in the Sādhanamālā are devoted to the worship of this form of Ārya Avalokitesvara and the Dhyana in one of them describes the god in the following terms :-

Hariharivāhanodbhavam Bhagavantam Ārya-Avalokiteśvaram sarvāngašuklam jaṭāmukuṭinam śāntaveśam dakṣinakareṇa Bhagavantam Tathāgatam sākṣiṇam kurvantam dvitīyena akṣamālādhāriṇam tṛtīyena duḥkuhakam lokam upadeśayantam vāmena daṇḍadharam dvitīyena kṛṣṇājinadharam tṛtīyena kamaṇḍaludharam simha-garuḍa-viṣṇu-skandhasthitam ātmānam dhyātvā..."

Sādhanamālā, p. 77

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"The worshipper should think himself as the Harihariharivāhana form of god Avalokiteśvara, white in all limbs, with the Jaṭāmukuṭa (crown of matted hair) and clad in graceful garments. He cites the Tathāgata as witness with one of his right hands, carries the rosary in the second, and instructs deluded people with the third. He carries the staff in one of his left hands, the deer-skin in the second and the Kamaṇḍalu in the third. He sits on the shoulder of Viṣṇu below whom there are Garuḍa and the lion. Thus meditating..."

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In the drawing of Hariharharivāhana illustrated in the Appendix there is a snake below the lion. The snake also has the synonym of Hari' in Sanskrit, and that is how a snake is added, although it is not required by the Sādhana. Fig. 113 is a Nepalese drawing of the god and here instead of the deer-skin in one of the left hands, an actual elephant is seen. In other respects the drawing represents the principal god in all details. This deity is also known in China¹.

8. TRAILOKYAVAŚANKARA

Colour-Red

Āsana—Vajraparyanka

This variety of Lokeśvara is also known by the name of Uḍḍiyāna or Oḍḍiyāna Lokeśvara or Lokeśvara as worshipped in Uḍḍiyāna which was, in the middle ages, a great centre of Tāntric learning. It has already been shown that there are good grounds for identifying this Uḍḍiyāna with the village of Vajrayoginī in the Pargana Vikrampur in the district of Dacca now in Eastern Pakistan. This form of Lokeśvara does not seem to have been widely represented. There is a bronze image of the god in the Kva Vahal at Pattan in Nepal, but it does not follow the Sādhana in all details. Two Sādhanas in the Sādhanamālā are devoted to the worship of Trailokyavaśankara and the Dhyāna contained in one of them is given below:

"Lokeśvaram sarvāngamahārāgaraktam ekamukham dvibhujam trinetram jaṭāmukuṭamaṇḍitam vajrānkitapāśānkuśahastam raktapadme vajraparyankaniṣaṇṇam divyābharaṇavastravibhūṣitam ātmānam vicintya". Sādhanamālā, p. 80

"The worshipper should think himself as Lokeśvara whose limbs are reddened by the intense sentiment of passion, and who is one-faced, two-armed and three-eyed. He wears a crown of matted hair, and carries in his two hands the noose and the goad stamped with the Vajra. He is seated on a red lotus in the Vajraparyanka attitude and is decked in celestial garments and ornaments. Thus meditating.."

The Dhyāna, it may be noticed, does not expressly mention the name of Trailokyavaśankara which is given in the colophon. It further says that the Sādhana is composed by the great Tāntric savant, Sarahapāda, famous in the Middle Ages as one of the eighty-four Mahāsiddhas—'Great Mystics'. Two illustrations of this form of Avalokiteśvara occur in the Two Lamaistic Pantheons of Clark?. Fig. 114 illustrates one of the statuettes in China.

^{1.} Clark: TLP, II, p. 266

^{2.} Clark: TLP, pp. 219, 266.

9. RAKTALOKEŚVARA

(I) Four-Armed

Colour-Red

Arms-Four

Companions-Tara and Bhrkuti

Two Sādhanas in the Sādhanamālā are devoted to his worship, but the two Dhyanas describe two widely different forms of the god. It is necessary, therefore, to quote and translate both the Dhyanas. One of the Dhyanas describe him thus:

"Daksinottarapāršve Tārā-Bhṛkuṭīdevīdvayasahitam Ārya-Avalokiteśvara-Bhattārakam raktavarņam raktamā yāmbarānulepanam pāśānkuśadhanurbānadharam caturbhujam. raktakusumavatāśokataroradhastāt avasthitam atmanam vicintayet...

Rakta-Lokesvarasadhanam"

Sādhanamālā, p. 83

"The worshipper should think himself as Ārya-Avalokiteśvara, who is flanked in his right and left by the two goddesses Tara and Bhrkuti. He is red in colour, wears red garments and is besmeared with red unguents. He carries in his four hands, the noose, the goad, the bow and the arrow.. and stands under the Asoka tree, which has blossomed into red flowers."

The colophon of the Sadhana attributes to him the name of Rakta-Lokesvara and this name is given simply because his colour is red. Images of Rakta-Lokesvara are rare. A few can be seen in the Kva Vahal at Pattan in Nepal. Statuettes of Rakta-Lokesvara are found in China under the title of Caturbhuja Avalokitesvara 1. This Chinese statuette is illustrated in Fig. 115.

(II) Two-Armed

Colour-Red Symbol-Lotus

Mudrā-Opening of the Petals

The second Sadhana in the Sadhanamala describes a two-armed form of the god Rakta-Lokeśvara. This two-armed form is not met with either in painting or in stone. The Dhyana contained in the Sādhanamālā describes this two-armed form in the following words:

"Raktavarnam Amitābhagarbhajaṭāmukuṭadharam vāmakaragṛhiṭaraktapadmam tacca dakṣiṇakareṇa vikāśayantam, vividhālankāravastravibhūsitam...". Sādhanamālā, p. 84

"The worshipper should think himself as Rakta-Lokesvara of red colour, having a Jatāmukuta (crown of matted hair) bearing the effigy

^{1.} Clark: TLP, II. p. 219.

of Amitābha. He carries the red lotus in the left hand, and opens its petals with the right and is decked in various ornaments and dress..."

A reference may here be made to the Dhyāna of Vajradharma another variety of Lokeśvara, equally unrepresented, whose form will be described later in this chapter. The forms of Rakta-Lokeśvara and Vajradharma are almost identical with the difference that the Sādhana enjoins for Vajradharma, the Vāhana of a peacock.

10. MĀYĀJĀLAKRAMA

Faces—Five

Hands-Twelve

Āsana—Pratyālīdha

Colour—Blue

As the Sādhana for the worship of this particular form of Avalokit-eśvara, occurs originally in the Māyājāla Tantra, this peculiar name has been given to the deity. This is the only fierce form of Lokeśvara known to the Indian Buddhists, although fiercer forms are to be met with in the Tibetan Buddhist Iconography. The Dhyāna given in the Sādhanamālā describes him in the following terms:

"Bhagavantam Ārya-Avalokiteśvaram kṛṣṇavarṇam pratyālīḍhastham sūryamaṇḍalasthitam pañcamukham trinetram dvādaśabhujam sitaraktadakṣiṇamukhadvayam tathā pītaharitavāmamukhadvayam dakṣiṇabhujaiḥ ḍamaru-khaṭvānga-ankuśa-pāśa-vajra-śaradharam, vāmabhujaiḥ tarjanī-kapāla-raktakamala-maṇi-cakra-cāpadharam damṣṭrākarālasakalavadanam ṣaṇmudropetam sārdramuṇḍamālālankṛtaśarīram nagnam sarvāngasundaram ātmānam jhaṭiti pratyākalayya..."

Sādhanamālā, p. 86

"The worshipper should think himself as Ārya-Avalokiteśvara, whose colour is blue. He stands in the Pratyālīdha attitude, on the orb of the sun. He is five-faced, three-eyed, twelve-armed, with the two right faces of white and red colour, and two left of yellow and green colour. He carries in his right hands the 1. Damaru, 2. the Khatvānga, 3. the goad, 4. the noose, 5. the Vajra and the 6. the arrow, and in the left hands the 1. raised index finger, 2. the Kapāla, 3. the red lotus, 4. the jewel, 5. the discus, and 6. the bow. His faces look terrible with bare fangs. He wears the six bone ornaments and his person is embellished by the garland of heads. He is nude and appears beautiful in all limbs. Thus quickly meditating..."

One illustration of this form of Lokesvara occurs in the Two Lamaistic Pantheons of Clark 1. His statue can be seen in Nepal at Svayambhūkṣettra. A Nepalese drawing of this form is illustrated in the Appendix.

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^{1.} Clark: TLP, II, p. 267

11. NĪLAKANTHA

Colour—Yellow Āsana—Vajraparyaṅka.

Mudrā—Samādhi Symbol—Bowl of Jewels

Companions—Two serpents on either side

One Sādhana only is devoted to the worship of this form of Lokeśvara, which is almost identical with that of Amitābha, his sire, whose image he bears on his head. Indeed, this mark of descent and the sacred thread he wears, constitute the only points of difference between them. Amitābha being a Dhyāni Buddha, has no father. Nīlakantha, according to the Sādhana, is accompanied by two serpents. The Dhyāna is given below:

"Bhagavantam pitavarnam ardhacandrānkitajaṭāmukuṭinam Amitābhopalakṣitaśiraḥpradeśam raktapadmoparisthitam; kṛṣṇasārahariṇacarmaṇi vajraparyaṅkinam samādhimudropari (nānāratnaparipūrṇakapāladhāriṇam eṇeyacarmakṛtayajñopavitinam, vyāghracarmāmbaradharam nirābharaṇam Nīlakaṇṭham nīlaguṭikāviśiṣṭakaṇṭham; pārśvadvaye parasparābhisambaddhapuccha-samaṇiphaṇāvisiṣṭa-Bhagavadavalokanaparordhvamukhakṛṣṇasarpadvayopalakṣitam ātmānam evam vibhāvayet... Sādhanamālā, pp. 85-86

"The worshipper should think himself as the god Nīlakantha, who is yellow in colour and whose Jaṭāmukuṭa is adorned with the crescent and the effigy of Amitābha. He sits in the Vajraparyanka attitude on a red lotus, on which is spread the skin of black deer. He exhibits the Samādhi mudrā with his two hands carrying the Kapāla (bowl) filled with a variety of gems. His sacred thread is made of the deer-skin (eneya-carma). He wears the tiger-skin, and bears no ornaments (on his person). His throat shows the blue pill (of poison). The two sides of the god are occupied by two cobras with jewels on their hoods and tails entwined with each other. They look towards the god. Thus mediating..."

Apparently, the conception of this god has been modelled on the Hindu deity Siva, who is said to have saved the world from destruction by swallowing the poison that issued from the mouth of Vāsukī, the lord of serpents, while the gods and demons were churning the ocean together. The poison, could it have entered Siva's stomach, would surely have destroyed him, but it remained in his throat, and as the colour of the poison is said to be blue, there is a blue spot in the white throat of the god. That is the reason why the name Nīlakantha (Blue-throat) has been given to Siva. As this particular form of Lokeśvara has also the same name, it may well be that its origin was the Hindu god Śiva Nīlakantha.

A confusion is likely to arise in the identification of the images of Nilakantha and Vajraraga, a variety of Mañjuśri, if their respective sires are not represented. The only point of distinction in that case would be the total absence of ornaments and rich garments in the case of Nilakantha. If the image bears princely ornaments and is richly clad, it must be identified as that of Mañjuśri.

In the temple of Bodhnath in Nepal, a coloured image of this god is found, but here he is alone, without the serpents. The other image, (Fig. 116) hails from the monastery at Sarnath. In this sculpture two tiny figures carrying bowls are seen instead of two serpents.

One statuette of this deity occurs in the Chinese collection 1.

12. SUGATISANDARŚANA

Colour-White Arms-Six

One short Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna for Sugatisandarśana describes his form in the following words:

"Sugatisandarśana-Lokeśvara-Bhaṭṭārakam śuklavarṇam ṣaḍbhujam varadābhayākṣamālādharam dakṣiṇe, vāme padmakuṇḍitridaṇḍidharam ca ratnābharaṇabhūṣitam vratasūtradhāriṇam jaṭāmukuṭam padmopari candramaṇḍalasthitam saumyarūpam bhāvayet". Sādhanamālā, p. 88

The worshipper should think himself as Bhattāraka Sugatisandarśana Lokeśvara white in complexion, six-armed, showing the Varada and Abhaya poses and the rosary in the three right hands, and carrying the lotus, the water-pot and the staff with three horns in the three left hands. He is decked in ornaments and jewels, wears the sacred thread and a crown of matted hair. He stands on the moon over lotus and is peaceful in appearance".

Fig. 117 illustrates a Nepalese drawing of Sugatisandarśana Lokeśvara which agrees with the Sādhana in major details.

13. PRETASANTARPITA.

Colour-White Arms-Six

Only one Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna describing the form of Pretasantarpita is brief and is worded as follows:

"Jaṭāmukuṭinam ṣaḍbhujam prathamabhujadvayena varadau dvitiya"Jaṭāmukuṭinam ṣaḍbhujam prathamabhujadvayena akṣamālātridaṇḍikam,
bhujadvayena ratnapustakau tṛṭiyabhujadvayena akṣamālātridaṇḍikam,
sarvālankārabhūṣitam vratasūtradhāriṇam saumyamūrtim, padmopari
sarvālankārabhūṣitam vratasūtradhāriṇam saumyamūrtim, padmopari
candramaṇḍale sthitam śvetavarṇam vibhāvayet".
Sādhanamālā, p. 89

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^{1.} Clark: TLP, II, p. 267,

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"The worshipper should think himself as Pretasantarpita Lokeśvara who bears the Jaṭāmukuṭa (crown of matted hair), is six-armed, exhibits in the first pair of hands the Varada poses, carries in the scond pair the jewel and the book, and in the third pair holds the rosary and the Tridaṇḍī (staff with three horns). He is decked in all sorts of ornaments, wears the sacred thread, has a graceful appearance, stands on the orb of the moon on lotus, and is white in colour."

Fig. 118 illustrates a Nepalese drawing of Pretasantarpita Lokeśvara.

14. SUKHĀVATĪ LOKEŚVARA

Colour-White

Faces_Three

Arms-Six

Āsana—Lalita

Companion—Śakti

A description of the deity occurs in the Dharmakosasangraha of Amṛtānanda. Nepal abounds in images of Sukhāvatī Lokeśvara both in stone and in bronze, though his images are not found in any other Buddhist country of the North. The description above referred to runs as follows:

"Trimukhaḥ śvetavarṇaḥ ṣaḍbhujaḥ dakṣe mudrāḥ, śarakṣepa-japa-mālā-varadāni, vāmeṣu dhanuḥ-kamala-Tārorūsamarpaṇāni lalitāsanaḥ kamalopari, Vajratārā-Viśvatārā-Padmatārābhiḥ parivṛtaḥ. Upari caityaḥ.

Sukhāvatī Lokeśvarah"

"Sukhāvatī Lokeśvara is three-faced, white in colour, and six-armed. One of his right hands is in the act of shooting an arrow, the remaining two have the rosary and the Varada pose. In two of his left hands he carries the bow and the lotus, and the third is placed on the thigh of Tārā. He sits in Lalitāsana on the lotus, and is surrounded by the goddesses Vajratārā, Viśvatārā, Padmatārā and the like. There is a Caitya on the top".

Fig. 119 illustrates a sculpture from Nepal representing the deity Sukhāvatī Lokeśvara. Here the god is in the company of his Śakti but is without the other companions as prescribed.

15. VAJRADHARMA

Colour-Reddish White

Vāhana—Peacock

Symbol—Lotus

One Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The distinguishing feature of this god is that he rides a peacock. The Sādhana in question is entirely in verse, and the relevant portion containing the description of the form of Vajradharma is given below:

"Tam sitam raktavarnam tu padmarāgasamadyutim I Pancabuddhamukuṭadharam harṣenotphullalocanam II Vāmato spardhayā nālam dhṛtvā ṣoḍaśapatrakam I Padmam vikāśayantanca hṛdi dakṣinapāṇinā II Mayūropari madhyasthe niṣaṇṇam candramaṇḍale I Sattvaparyankamābhujya saśṛṅgārarasotsavam II Caityāntaḥsthamahākarma-kūṭāgāravihāriṇam I Bhāvayet Vajradharmāgryam nityam Bodhim avāpnuyāt." II

Sādhanamālā, p. 33.

"The worshipper should conceive himself as excellent Vajradharma, of reddish white complexion, bright as the Padmarāga gem, who bears the effigies of the Five Dhyāni Buddhas on the crown. His eyes beam with delight; and he holds with pride the stem of a lotus with sixteen petals in his left hand and with the right causes it to blossom against his chest. He sits on the moon over lotus on the back of a peacock, enjoys his seat of the animal and displays the delightful sentiment of amour. He moves in the sanctum of the Caitya, the place for great performances. He (the worshipper) certainly receives the Bodhi who meditates (upon him) in this manner."

Fig. 120 illustrates a Nepalese drawing of the deity. A statuette also occurs in the Chinese collection ¹.

GENERAL

The conception of Avalokiteśvara is as old as the third century B. C. He was first ushered into existence by the Mahāsāṅghikas, about the time of Aśoka, in their work, entitled, Mahāvastu Avadāna, where he has been characterised as the 'Bhagavān who takes the form of a Bodhisattva, whose duty it is to look round (Avalokita) for the sake of instructing the people and for their constant welfare and happiness" ². This Avalokita Bodhisattva no doubt gave rise to the concrete form of Avalokiteśvara, even before the second century A. D. and his images can be traced from the Gupta period onwards. He first appears in the Sukhāvatī Vyūha ³, and a passage in the Kāraṇḍavyūha where he is said to manifest in all possible forms of godhead for the sake of the ignorant and to bring salvation to

^{1.} Clark: TLP, II, p. 265.

^{2.} Senart: Le Mahāvastu, Vol. II, p. 294.

^{3.} This work was first translated into Chinese between A.D. 148 and 170 while the smaller recension was translated into the same language between A.D. 384 and 417. Max Muller: Sukhāvatī Vyūha, introduction, pp. iii-iv.

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mankind, accounts undoubtedly for the great number of his forms. As different people belonged to different faiths, this Compassionate Bodhisattva was obliged to assume the shape of all gods of all faiths, nay, even the shape of father and mother. Avalokitesvara thus is given no less than 108 forms which are painted on the walls of the Macchandar Vahal at Kathmandu in Nepal with inscriptions for the purpose of identification. All these paintings have been copied out by an expert Nepalese artist, and are illustrated in this book in an Appendix. To this a reference may be made for the numerous forms of Avalokitesvara.

CHAPTER V

EMANATIONS OF AMITĀBHA

I. GODS

Besides Avalokiteśvara and a few forms of Mañjuśri already described, only two male divinities in the Sādhanamālā emanate from the Dhyāni Buddha Amitābha. These are Mahābala and Saptaśatika Hayagrīva. Their parental Dhyāni Buddha, it may be remembered, is distinguished by his red colour, the family symbol of lotus, and the Samādhi mudrā he displays. His offsprings Mahābala and Hayagrīva belong, therefore, to the lotus family and should show the signs characteristic of the family. They are studied below in the order of their importance.

1. MAHĀBALA

Colour-Red

Āsana-Pratyālīdha

Arms-Four

Only one Sādhana in the Sādhanamālā is devoted to the worship of Mahābala, a fierce emanation of the Dhyāni Buddha Amitābha The Dhyāna is given below:

"Mahābalam ekamukham caturbhujam sarvāngaraktam ūrdhvapingalasarpāvabaddhakeśam dakṣinabhujābhyām sitadanḍa-sitacāmaradharam vāmabhujābhyām vandanābhinaya-sapāśatarjanīkaram vyāghracarmanivasanam sarpābharanam pratyālīḍham damṣṭrākarālavadanam sūryamandalaprabhāmālinam Amitābhamukuṭinam dhyātvā..."

Sādhanamālā. p. 507.

"The worshipper should think himself as Mahābala with one face, four arms and red complexion. His brown hair rises upwards and is tied by a snake. He carries in his two right hands the white staff and the chowrie while the two left show the mudrā of bowing and the raised index finger. He is clad in tiger-skin, wears ornaments of snakes and stands in the Pratyālīḍha attitude His face looks terrible with bare fangs and he is bright like the orb of the sun. He holds the effigy of Amitābha on the crown".

Two statuettes of Mahābala are known to the Chinese collection at Peiping 1.

Clark: TLP, II, pp. 49, 217.

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2. SAPTASATIKA HAYAGRĪVA

Colour—Red Symbols—Vajra and Daṇḍa Special Feature—Horse-head

Hayagrīva has several other forms and these will be described at their appropriate places. One of these forms is said to bear the effigy of Amitābha on its crown. This particular form of Hayagrīva, therefore, should refer to the spiritual son of Amitābha with the red colour and the Samādhi mudrā, The present Sādhana describing his form states in the colophon that it is restored from the Saptaśatika Kalpa. This particular form of Hayagrīva, therefore, is designated as the Saptaśatika Hayagrīva. The Dhyāna contained in the Sādhana is given below:

"Raktavarnam mahābhayānakam trinetram kapilasmasruraudram brhadudaram damstrākarālinam dantausthakapālamālinam jatāmukutinam Amitābhasiraskam. Dvitīyamukham bhīmabhayānakam nīlam hayānanam hīhīkāranādinam Brahmāndasikharākrāntam dvitīyena bhavāgraparyantam astanāgopetam kharvavāmanākāram vyāghrcarmanlvasanam sarvālankārabhūsitam sakaladevāsuram tarjayantam grhītavajradandam...vicintayet". Sādhanamālā, p. 509.

of red complexion, who is terribly awe-inspiring, with three-eyes, and a brown beard. He is angry and has protruding belly. His face appears terrible with bare fangs; he wears a garland of skulls with teeth and lips, is crowned with his Jatā and the figure of Amitābha. His second face is distorted like that of a horse, which is blue in colour and neighs incessantly. He tramples on the top of the world with one leg and the bottom of the world with the other. He wears ornaments of eight serpents, is short and dwarfish, is clad in tigerskin and decked in all ornaments. He threatens all the gods and Asuras, and holds the Vajra and the staff (in his two hands)".

It may be noticed that the Dhyana is not clear about the number of hands and faces; but it seems from the description that Hayagrīva is endowed with a principal face, terrible in appearance, over which there is the horse's head. This horse's head over the principal face, is found only in case of Hayagrīva, and distinguishes him from all other Buddhist deities. But when, as a minor god, he accompanies others, the horse's head is not seen as a rule. In such cases, the Danda or the staff serves as the identification mark. From the Dhyana it also appears that he is two-armed and carries the Vajra and the Danda, the Vajra being generally held in the right hand, while

the Danda is carried in the left. About the name, however, the colophon is certain, and it asserts that this Sadhana has been restored from the Saptāśatika Kalpa, that is to say, a ritual work_consisting of letters that can make up seven hundred verses in the Anustubh metre.

Images of Hayagrīva are found in Tibet 1 and China 2.

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II. GODDESSES

The female divinities that emanate from the Dhyani Buddha Amitabha are three in number, the most important and popular among them being Kurukulla, to whose worship no less than fourteen Sādhanas are devoted in the Sādhanamālā. Two Sādhanas are devoted to Bhrkuti and one Sadhana only to Mahasitavati. who is also included in the list of the Pancaraksa deities or the Five Great Protectresses. These goddesses as a rule are not represented in stone or bronze; paintings, however, are made by the Nepalese artists even in modern times.

3. KURUKULLA

She is one-faced and may have two, four, six or eight arms. When she is six armed, she bears the effigies of the five Dhyani Buddhas on her crown. When two armed, she is called Sukla Kurukulla, and when she is four-armed she is called by the names of Tarodbhava Kurukullā, Uddiyāna Kurukullā, Hevajrakrama Kurukullā and Kalpokta Kurukullā.

Kurukulla is said to confer success in the Tantric rite of Vasikarana or the rite of enchanting men, women, ministers, even kings. Some of the Sadhanas contain many interesting methods of casting spells on different people. The mantra of Kurukulla is "Om Kurukulle Hum Hrih Svaha". When this mantra is muttered ten thousand times, all men are bewitched. Thirty thousand times would prove sufficient to subdue a minister, but the subjugation of a king requires no less than a lakh. She can even confer on her devotees the power of subduing all ministers and kings.

Images of Kurukulla are found in Tibet 3 and China 4 and she is very popular in these countries. The different forms of Kurukulla as available in the Sadhanamala are dealt with in the following pages.

^{1.} Gordon: ITL, pp. 90, 93; Getty: GNB, p. 163 as Hayagrīva.

^{2.} Clark: TLP, II, pp. 59, 164, 172, 198 under the title of Hayagriva.

^{3.} Getty: GNB, pp. 126, 127.

^{4.} Clark: TLP, II, 105, 239. Also Gordon; ITL, p. 75.

(I) ŚUKLA KURUKULLĀ

Colour-White Symbols-Rosary and the Bowl of Lotus

Vāhana—Animal Āsana—Vajraparyaṅka

Only one Sādhana in the Sādhanamālā states the method whereby she should be propitiated. The Dhyāna contained therein is a long one and runs as follows:

"Ātmānam Bhagāvatīm akṣasūtrotpalāmṛtakuṇḍīm savyāvasavya-pāṇibhyām dadhānām, trinetrām Padmadhṛkpramukhaiḥ sarva-Tathāgataiḥ Viṇādiṣoḍaśadevibhir-abhiṣiktām Amitābha-virājitanānāpuṣpo-paśobhitajaṭāmukuṭām śṛṅgārādirasopetām, kiñcit-savyapāṇipallava-sthākṣasūtramālokamānām, kṣirāmbhodhiśvetavarṇābjasthām-amṛtāṅko-pari sattvaparyaṅkāsanasthām, kaṅkaṇa-keyūra-kuṇḍala-nūpuramuktā-hāradivyavastrādivibhūṣitām nīlānantabaddhakeśim piyuṣavarṇa-Vāsu-kikṛtahārām, rakta-Takṣakakṛtakarṇograkuṇḍalām, dūrvāśyāma-Kar-kkoṭakakṛtayajñopavitām, śukla-Padmanāgendrakṛtahārām, mṛṇālavar-ṇa-Mahāpadmakṛtanūpurām, pita-Śaṅkhapālakṛtakaṅkaṇām, dhūmā bhravat-Kulikakṛtakeyūrām, śubhravarṇām sravadamṛtavigrahām karu-ṇārdracittām bhāvayet.

Śukla-Kurukullā-Sādhanam".

Sādhanamālā, pp. 362-363

"The worshipper should think himself as the goddess (Kurukulla), who carries the rosary and the cup of Utpala full of nectar in the right and left hands respectively. She is three-eyed and is offered bathing water by (the Bodhisattvas) Padmapāṇi and others, by all the Tathagatas and the sixteen damsels beginning with Vina. She wears the Jatāmukuṭa which is decorated with various flowers and the miniature figure of Amitabha. She displays the sentiment of passionate love, and other sentiments, and turns slightly to have a look at the rosary which she carries in her leaf-like hand. She sits on an animal and rests on the nectar-like lap of the white lotus, that rises from the ocean of milk. She is decked in bracelets, armlets, ear-rings, anklets, pearl-necklace, and is clad in celestial garments. Her hair is tied up by the serpent Ananta of blue colour, her necklace is formed by the milk-coloured Vāsuki, and her prominent ear-ornament (Kundala) by red Takṣaka, her sacred thread is the green Karkkoṭaka, her girdle is the white Padma the lord of serpents, her Nupura (anklet) is the serpent Mahapadma of the colour of the lotus stalk, her bracelet is the yellow Śańkhapāla, her armlet is Kulika of the colour of smoky clouds. She is white in colour, and seems to diffuse nectar. She possesses a heart which is melting with compassion."

This lengthy description is sufficient to give one a vivid picture of the form of Sukla-Kurukullā, which has many features in common with the other varieties to be described briefly hereafter. It is not necessary to quote and translate all the Dhyānas given in the Sādhanamālā, because that would only serve to increase the bulk of the book unnecessarily.

(II) TĀRODBHAVA KURUKULLĀ

Colour-Red

Arms-Four

Āsana—Vajraparyanka Vāhana—Kāmadeva with wife on Rāhu

Five Sādhanas differing but slightly from one another describe this form of Kurukullā designated as Tārodbhava Kurukullā in the Sādhanas. According to the information supplied by the Sādhanas, Tārodbhava is red in colour with red garments, red ornaments and the seat of a red lotus. She has four arms. The two left hands show the Abhaya mudrā and the arrow, and the two right carry the bow and the red lotus. She sits in the Vajraparyanka attitude and under the seat appear Kāmadeva and his wife riding on the demon Rāhu. She has a red aureole behind her, she wears the effigy of Amitābha on the crown, and resides in the Kurukulla mountain. She is in the fulness of youth and displays amorous sentiments. Sometimes she is seen charging a flowery arrow on the flowery bow, ready to strike.

Fig. 121 illustrates a recent Nepalese drawing of the deity.

(III) UDDIYĀNA KURUKULLĀ

Appearance—Terrible

Colour-Red

Āsana—Ardhaparyaṅka

Vāhana—Corpse

Arms-Four

This form of Kurukullā is called in Sādhanas Uddiyāna Kurukullā or Kurukullā as worshiped in Uddiyāna (mod. Vajrajogini). This form of the goddess looks rather fierce, with the garland of heads, the five skulls on the head, protruding teeth and tongue, garments of tiger-skin, and brown hair rising above her head in the shape of a flame. Her eyes, red, round and moving, are three in number. She is four-armed; the principal pair of hands is engaged in drawing to the full the flowery bow charged with an arrow of red lotus, while the second pair holds the goad of flowers and the red lotus. She is red in colour and sits in the Ardhaparyanka attitude on a corpse.

Fig. 122 illustrates one of her statuettes found in Peiping. Here the

Vāhana of corpse is present.

(IV) ASTABHUJA-KURUKULLĀ

Arms-Eight

Colour-Red

Āsana—Vajraparyanka

Mudrā-Trailokyavijaya

As has already been pointed out, Kurukullā may have another form with eight arms which is described in the only Sādhana devoted to her worship. This Sādhana is attributted in the colophon to the great Siddhācāryya Indrabhūti, who flourished about 700 A. D. and who had a daughter even more illustrious than himself, Lakṣmīṅkarā by name, well-versed in the doctrines of both Vajrayāna and Sahajayāna. The goddess described in this Sādhana is not terrible like the six-armed Māyājāla Kurukullā or the four-armed Uḍḍiyāna Kurukullā, but is mild, youthful and compassionate The most important feature of the Sādhana is that it gives the description of a complete Maṇḍala which comprises the principal goddess and twelve surrounding divinities. For a better understanding of the form of this goddess and of the constitution of the Maṇḍala, it is desirable that the Dhyāna should be quoted in extenso and translated:—

"Kurukullām Bhagavatīm aṣṭabhujām raktavarṇām raktāṣṭadala-padmasūryye Vajraparyankaniṣaṇṇām kūṭāgāramadhyanivāsinīm pra-thamakaradvayena Trailokyavijayamudrādharām, avaśiṣṭadakṣiṇakaraiḥ ankuśam ākarṇapūritaśaram varadamudrām dadhānām, pariśiṣṭavāma-bhujaiḥ pāśam cāpam utpalam dadhānām, sakalālankāravatīm bhāvayet.

Pūrvadale Prasannatārām, dakṣ ṇadale Niṣpannatārām, paścimadale Jayatārām, uttaradale Karṇatārām, aiśānadale Cundām, āgneyadale Aparājitām, nairṛtyadale Pradīpatārām, vāyavyadale Gaurītārāñca dhyāyāt. Etāśca sarvāḥ raktavarṇāḥ Pañca-Tathāgatamukuṭā vajra paryaṅkaniṣaṇṇā dakṣiṇabhujābhyām varadamudrā-ākarṇapūrita-śaradharā, vāmabhujābhyām utpalacāpadharāh.

Pūrvadvāre Vajravetālīm lambodarām vikṛtamukhīm raktavarṇām Akṣobhyamukuṭām, dakṣiṇahastābhyām tarjany-ankuśadharām, vāmakarābhyām vajraghaṇṭāpaśadharām.

Dakṣiṇadvāre Aparājitām pītavarṇām Ratnasambhavamukuṭām dakṣiṇahastābhyām daṇḍānkuśadharām, vāmahastābhyām ghaṇṭāpāśadharām.

Paścimadvāre Ekajaṭām kṛṣṇavarṇām ūrdhvakeśām lambodarām dantāvaṣṭabdhauṣṭhām Amitābamukuṭām, dakṣiṇakarābhyām vajrānk-śadharām vāmakarābhyām ghaṇṭāpāśadharām.

Uttaradvāre Vajragāndhārim kanakasyāmām Amoghasiddhimukutām vikrtamukhim lambodarām, daksinabhujābhyām khadgānkusadharām

vāmabhujābhyām ghantapāśadharām vicintayet.

Etāścatasra ālīdhapadasthāh" Sādhanamālā, pp. 351-352

"The worshipper should think himself as goddess Kurukullā, who is eight-armed, red in colour, sits in the Vajraparyanka attitude, on the orb of the sun over the lotus with eight petals and resides in the sanctum; she displays the Trailokyavijayamudrā in her first pair of hands, and shows in the other right hands, ankuśa, the arrow drawn up to the ear and the Varada pose. In the remaining left hands she holds the noose, the bow and the Utpala; she is decked in all kinds of ornaments.

On the east petal is Praṣannatārā, on the south is Niṣpannatārā, on the west Jayatārā, on the north Karnatārā; on the north-east petal is Cundā, on the east Aparājitā, on the south-west Pradīpatārā, and on the north-west is Gaurītārā. All these deities have red colour and the five Dhyāni Buddhas on their crowns. They sit in the Vajraparyanka attitude and show in the two right hands the boon and the arrow drawn up to the ear, and in the two left hands the Utpala and the bow.

In the eastern gate is Vajravetālī, who has a protruding belly, distortted face, red complexion, the effigy of Akṣobhya on her crown, and carries in the two right hands the Tarjanī and the goad, and in the two left the Vajraghaṇṭā and the noose.

In the southern gate is Aparājitā, who is yellow in colour and has the effigy of Ratnasambhava on her crown; she carries in her two right hands the staff and the goad, and in the two left the bell and the noose.

In the western gate is Ekajatā, who is blue in colour with hair rising upwards over head, and a protruding belly; she bites her lips with her teeth, bears the image of Amitābha on her crown and carries in her two right hands the Vajra and the goad, and in the two left the bell and the noose.

In the northern gate is Vajragandhari, golden in complexion, who bears the image of Amoghasiddhi on her crown, has a distorted face and portruding belly, and carries in her two right hands the sword and the goad, and in the two left the bell and the noose.

All these four goddesses stand in the Alidha attitude"

(V) MĀYĀJĀLAKRAMA KURUKULLĀ Āsana—Vajraparyanka Arms—Six Colour—Red

Another form of Kurukullā is known as Māyājālakrama Kurukullā since the Sādhana describing it is said to have been restored from

the now lost Māyājāla Tantra by the Tantric author Kṛṣṇācārya 1. This form of Kurukulla is six-armed. In accordance with the Sadhana she sits in the Vajraparyanka attitude, on the sun over the red lotus of eight petals. She is red in colour and is clad in red garments. She exhibits the Trailokyavijaya mudrā in the first pair of hands, shows the Abhava mudrā and the sprout of a white Kunda flower in the second, and the rosary and the Kamandalu in the third. She bears the images of the five Dhyani Buddhas on the crown, and sits on the back of the serpent Taksaka. She has another form with six arms, which is not expressly called the Māyājāla Kurukullā, and is described in another Sādhana. According to that Sādhana, she exhibits the Trailokvavijaya mudrā in the first pair of hands, and carries Ankusa and the red lotus in the second pair, and the fulldrawn bow charged with an arrow in the third. Images of Kurukulla are rare.

4. BHRKUTĪ

Colour-Yellow Arms-Four

Bhṛkuṭi is another goddess emanating from the Dhyāni Buddha, Amitābha of red colour. She is already familiar as a companion of Avalokitesvara as a minor goddess. When she accompanies Khasarpana she is yellow in colour and four-armed. She carries in her two left hands the Tridandi and the Kamandalu. One of the two right hands is raised in the attitude of bowing, while the other carries the rosary. Bhṛkuṭi is also worshipped as a principal goddess, and two Sādhanas in the Sādhanamālā are devoted to her worship. She is described in the following words:

"Caturbhujaikamukhim pitām trinetrām navayauvanām Varadāksasūtradharadaksiņakarām tridaņdīkamaņdaludharavāmakarām Amitābhamudritām padmacandrāsanasthām Bhagavatīm dhyātvā... Bhrkutisādhanam." Sādhanamālā, p. 341.

"The goddess Bhrkuti should be conceived as four-armed, onefaced and yellow in colour, three-eyed and as blooming with youth. She shows the Varada mudrā and the rosary in her two right hands, and carries the Tridandi and the Kamandalu in the two left. Her crown is stamped with the effigy of Amitabha. She sits on the orb of the moon over a lotus. Thus meditating...."

Another Sadhana adds the information that she should be peaceful in appearance and should wear a crown of matted hair. Images of

^{1.} Sādhana No. 181, Sādhanamālā p. 372.

Digitized by Sarayu Foundation Trust , Delhi and eGangotri Funding : IKS EMANATIONS OF AMITABHA 153

Bhṛkuṭi are rare, but they are known in Tibet 1 and China 2. Fig. 123 illustrates one of the Peiping images.

5. MAHĀŚĪTAVATĪ.

Colour-Red

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Arms-Four

Āsana—Ardhaparyanka

All the five goddesses constituting the Pañcarakṣā group are said to emanate from one or another of the Dhyāni Buddhas. Mahāśītavatī is affiliated to her parental Dhyāni Buddha Amitābha. The short Sādhana describing her form is as follows:

"Mahāśīta (sic sita) vatī caturbhujaikamukhī raktā dakṣiṇabhujadvaye akṣasūtravaradavatī vāmabhujadvaye vajrāṅkuśahṛtpradeśasthapustakavatī Jīṁbījā Amitābhamukuṭī ardhaparyaṅkasthitā nānālaṅkāravatī sūryāsanaprabhā ceti". Sādhanamālā, p. 401.

"Mahāśitavatī is four-armed, one-faced, and red in colour. She shows in her two right hands the rosary and the Varada pose, and in her two left hands the Vajra and the Book against the chest. She originates from the syllable 'Jīm', bears the effigy of Amitābha on the crown, sits in the Ardhaparyanka attitude, and is decked in various ornaments. She sits on the orb of the sun and glows like the sun".

Images of this goddess are found in Tibet 3 and China 4.

^{1.} Getty: GNB, pp. 124-125.

^{2.} Clark: TLP, II, pp. 160, 171, 288.

^{3.} Getty: GNB, p, 139.

^{4.} Clark: TLP, II. pp. 206 and 275 under the title of Sitavati,

CHAPTER V

EMANATIONS OF AKSOBHYA

I. GODS

The number of deities emanating from the Dhyani Buddha Aksobhya is quite large, larger than that of the emanations of any other Dhyani Buddha. The blue colour of Aksobhya is associated with the terrible deities in the Sādhanamālā and with the gruesome rites in the Tantras, and the deities emanating from this Dhyani Buddha are generally of blue colour and terrible in character both in deed and in appearance. With the exception of Jambhala, the God of Wealth, all the male emanations of Aksobhya have a terrible appearance with distorted face, bare fangs, three blood-shot eyes, protruding tongue, garland of severed heads and skulls, tiger-skin and ornaments of snake.

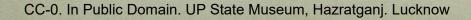
Amongst the deities emanating from the Dhyāni Buddha Aksobhya Heruka stands pre-eminent. Heruka and his yab-yum form Hevajra are the chief gods in this group and they have numerous forms, many with different names. For the sake of clarity and convenience these forms have been separated for treatment, especially when a characteristic name is supplied by the Sadhanas to such forms. The Four Gates treated later under the Chapter: 'Collective Guardians of Deities' are of fierce appearance and figure prominently amongst the offsprings of Aksobhya. The deities coming under the Vajra Family of Aksobhya are described below one by one.

1. CANDAROSANA.
Colour—Yellow Arms—Two

Symbols-Sword and Tarjanipāśa

Candarosana is also called Mahācandarosana, Candamahārosana and Acala. Four Sadhanas are devoted to his worship and he is always represented in yab-yum. Prabhākarakīrti is said to be the author of one of the Sadhanas the major portion of which is in verse. Another Dhyana describing the god runs as follows:

"Śrī-Candamahārosanam Bhagavantam atasīpuspasankāśam Acalāparanāmānam dvibhujam kekarākṣam damstrāvikarālamahāghoravadaratnamaulinam damstrānipiditādharam mundamālāsiraskam



āraktacakṣurdvayaṁ dakṣiṇe khadgadharaṁ tarjanipāśahṛdayasthavāmakaraṁ sitasarpayajñopavitaṁ vyāghracarmanivasanaṁ nānāratnaviracitābharaṇaṁ bhūmilagnavāmacaraṇaṁ iṣadunnatadakṣiṇacaraṇaṁ sūryyaprabhāmālinaṁ ātmānaṁ vicintya. Akṣobhyamukuṭinaṁ dhyāyāt."

"The worshipper should think himself as Śrī-Caṇḍamahāroṣaṇa, whose colour is like that of the Atasī flower and whose second name is Acala. He is one-faced, two-armed and is squint-eyed. His face appears terrible with bare fangs. He wears a jewelled head-dress, bites his lips and wears on his crown a garland of severed heads. His eyes are slightly red, and he carries the sword in his right hand and the noose round the raised index finger against the chest in the left. His sacred thread consists of a white snake; he is clad in tiger-skin and he wears jewels. His left leg touches the ground while the right is slightly raised. He is radiant as the sun and bears on his crown the effigy of Akṣobhya. Thus the god should be meditated upon".

It should be noticed that the Dhyāna is silent about the Śakti in whose embrace the god should remain in yab-yum, but if the Buddhist priests are to be believed and if the testimony of the Nepalese Citrakāras has any value, it must be assumed that Caṇḍaro-ṣaṇa is always represented in yab-yum and should not be represented singly. Caṇḍaroṣaṇa is the most important figure in the celebrated Caṇḍamahāroṣaṇa Tantra dedicated to his worship. His worship is always performed in secret and the god is kept secluded from public gaze. Even if there be a bronze image it is practically inaccessible to any one except the initiated.

Fig. 124 illustrates a Nepalese drawing of the deity. As Acala and Acala-Vajrapāṇi he is popular in Tibet 1.

2. HERUKA

Colour—Blue Arms—Two
Symbols—Vajra and Kapāla Variety—Single

Heruka is one of the most popular deities of the Buddhist pantheon and a regular Tantra, the Heruka Tantra, is devoted to his worship. Heruka is worshipped singly as well as in yab-yum. When he is in yab-yum he is generally known as Hevajra and in this form he is popular in Tibet. Many of his forms are described in the Sādhanamālā in its numerous Sādhanas, and the additional ones are derived from the Niṣpannayogāvalī of Abhayākara Gupta.

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^{1.} Getty: GNB, pp. 52 and 170.

In the Sādhanamālā the worship of Heruka is said to confer Buddhahood on his worshippers, and he is said to destroy all the Māras (mischievous beings) of the world. A Dhyāna in verse in the Sādhanamālā describes his form in the following words:

Śavastham ardhaparyankam naracarmasuvāsasam I
Bhasmoddhūlitagātrañca sphuradvajrañca dakṣiṇam II
Calatpatākākhaṭvāngam vāme raktakaroṭakam I
Śatārdhamuṇḍamālābhiḥ kṛṭahāramanoramam II
Iṣaddamṣṭrākarālāsyam raktanetram vilāsinam I
Pingorddhvakeśam Akṣobhyamukuṭam karṇakuṇḍalam II
Asthyābharaṇaśobham tu śiraḥ-pañcakapālakam I
Buddhatvadāyinam dhyāyāt jaganmāranivāraṇam II
Sādhanamālā, p. 473.

"The worshipper should conceive himself as the god (Heruka) who stands on a corpse in the Ardhaparyanka attitude. He is well clad in human skin and his body is besmeared with ashes. He wields the Vajra in the right hand and from his left shoulder hangs the Khaṭvānga with a flowing banner, like a sacred thread. He carries in his left hand the Kapāla full of blood. His necklace is beautified by a chain of half-a-hundred severed heads. His face is slightly distorted with bare fangs and blood-shot eyes. His brown hair rises upwards and forms into a crown which bears the effigy of Akṣobhya. He wears a Kuṇḍala and is decked in ornaments of bones. His head is beautified by five skulls. He bestows Buddhahood and protects the world from the Māras (wicked beings)".

In another Sādhana for the worship of this particular kind of Heruka the Khaṭvāṅga is described as being marked with a Vajra of five thongs and decorated with a banner with jingling bells, human heads and double lotus, the lower part of the Khaṭvāṅga resembling the Vajra with one thong. The Sādhana does not mention the number of heads in the necklace, but says simply that they are strung with guts. His left leg rests on the double lotus (and not on the corpse) while the right is placed on the left thigh in a dancing attitude.

The image (Fig. 125) discovered by Mr. N. K. Bhattasali and deposited in the Dacca Museum, agrees in all details with the description given above. Though the hands are broken it can yet be discerned that the right wielded the Vajra and the left carried the Kapāla against the chest. The attitude in which he stands is called the dancing attitude in Ardhaparyanka. His head-dress in decorated with five skulls and the effigy of Akṣobhya. The Khatvānga has an overflowing banner attached to it, and at the end of the banner small bells can be seen.

3. HEVAJRA.

In the Hevajra Maṇḍala of the Niṣpannayogāvalī, Heruka is the principal deity, thus showing that their is only a very thin line of demarcation between the two, Heruka and Hevajra. When Heruka is accompanied with his Prajñā, he begets the name of Hevajra. In the Maṇḍala no less than four distinct forms of Hevajra are described. In all these Hevajra is accompanied with his Śakti whose name differs according to the numbers of his hands.

(i) Two-Armed

Colour-Blue

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ng n Face-One

Arms-Two

Prajñā-Nairātmā

When two-armed, Heruka gets the name of Trailokyākṣepa and his form is described in the following words:

"Trailokyākṣepaḥ kṛśṇo Ardhaparyaṅki ekamukho dvibhujo vajrānkitaraktapūrṇakapālabhṛd-vāmakarākroḍita... Nairātmā... Vajroddaṇḍasavyabhujaḥ." NSP, p. 14

"Trailokyākṣepa (Heruka) is blue in colour and dances in the Ardhaparyaṅka attitude...He is one-faced and two-armed. With the left hand carrying the skull cup, full of blood and marked with a Vajra, he embraces his Prajñā Nairātmā...The right holding the Vajra is raised".

The same form is again described in the Sādhanamālā which gives the additional information that the Śakti carries the Kartri in the right hand and the Kapāla in the left ¹.

(ii) Four-Armed.

Colour-Blue

Face-One

Arms-Four

Prajñā-Vajravārāhī

When four-armed, Hevajra shows all the characteristics of the two-armed variety with the difference that here the Prajñā is known by the name of Vajravārāhī. His description in the Niṣpannayogāvalī is short and is worded thus:

"Athavā caturbhujo dvibhujavat. Aparabhujābhyām savābha-Vajravārāhīsamālingita ityeva viśeṣaḥ". NSP, p. 14

"Or, he may be four-armed and appear similar to the two-armed form. In the two other hands he embraces his Sakti Vajravārāhi of his own creation. This is the only difference".

In the Sādhanamālā, one Sādhana is also devoted to the worship of this particular form of Hevajra. Here also Hevajra is four-armed and is embraced by his Sakti who is identical with him in all respects. Hevajra carries in his four hands the blue Vajra, the sword, the Khatvānga and the jewel. The Khatvānga does not however hang from his shoulder but is carried in one of his hands.

(iii) Six-Armed

Colour—Blue

Face-Three

Arms-Six

Praiña-Vairasrnkhala

When Hevajra is six-armed and in yab-yum his main form remains the same, with the difference that here he is three-faced and six-armed, carrying additional symbols. He is described thus:

"Athavā Sadbhujah krsnah krsnasitaraktatrimukhah... Vāmair-vajraghantām dhanuh kapālam ca dadhānah savyair-vajram bānam triśūlam ca vajravajraghantānvitahastābhyām svābha-Vajrasrnkhalāmālingitah.

NSP. p. 14.

"Or, he (Hevajra) may be six-armed and blue in colour. The principal, the right and left faces show blue, white and red colour. In the three left hands he holds the bell marked with a Vajra, the bow and the skull-cup. In the three right hands he carries the Vajra, the arrow and the trident. He embraces with the two hands carrying the Vajra and the Ghantā the Prajñā Vajrasrnkhalā of his own creation".

(iv) Sixteen-Armed

Colour - Blue

Faces-Eight

Arms-Sixteen Prajñā-Nairātmā

Legs—Four

The fourth type of Hevajra according to Hevajra Mandala is sixteenarmed and is alike in appearance with the three other forms described before. The difference lies in his having eight faces and four legs; with his four legs he tramples upon four Hindu gods instead of standing upon a corpse as in the three others. His form is described rather elaborately in the Mandala in question as under:

"Caturtho Hevajraḥ ṣoḍaśabhujo Akṣobhyamudrito Nairātmāsamā pannah. Kintvasya catvaro mārāh prāguktasavastnāne. Tatra Skandhamāro rūpato Brahmā pītah, Kleśamāro Viṣṇuḥ kṛṣṇo, Mṛtyumāro Maheśvarah śubhro, Devaputramāro Śakrah gaurah. Tesu Bhagavān dvābhyām Ardhaparyankavān aparābhyām Ālidhastha iti catuścaranah kṛṣṇo.....aṣṭāsyaḥ. Mukhantu mūlaṁ kṛṣṇaṁ hasat savyaṁ śuklam,

vāmam raktam, ūrddhvam vikaṭadamṣṭram śeṣāṇī kṛṣṇāni. Dakṣiṇabhujeṣu vajram khadgam bāṇam cakram caṣakam triṣūlam-aṇkuśam ca; vāmeṣu ghaṇṭām, padmam, dhanur-udyatakhaṭvāṅgam, kapālam, tarjanīpāśam ca." (NSP, pp. 14-15).

"Hevajra of the fourth class is sixteen-armed and bears on his crown the effigy of the Dhyani Buddha Aksobhya. He embraces his Śakti Nairātmā. Instead of the corpse under his legs as aforesaid, he has four Māras under his four legs. The first is Skandha Māra in the form of Brahmā of yellow colour, the second is Klesa Māra in the form of Visnu of blue colour, the third is Mrtyu Mara in the form of Mahesvara of white colour, and the fourth is Devaputra Māra in the form of Sakra of white colour. On them the four-legged god stands with two legs arranged in Ardhaparyanka and two others in Alidha. He is blue in colour and has eight faces. The principal face is blue, the right has a smile and is white, the left is red, the fourth is on the top of his head with distorted teeth. All other faces are blue in colour. In the right hands he carries 1. the Vajra, 2. the sword, 3. the arrow, 4. the discus, 5. the wine-glass, 6. the staff, 7. the Trisula, and 8. the goad. In the left hands the holds 1. the bell, 2. the lotus, 3. the bow, 4. the raised Khatvanga, 5. the 6. the jewel, 7. the raised index finger and 8. the noose...".

Hevajra is popular in Tibet 1 and China 2.

4. BUDDHAKAPĀLA

Arms—Four Colour—Blue Śakti--Citrasenā Āsana—Dancing in Ardhaparyanka

Only one Sādhana gives the description of this god, who is, in all probability, another form of Heruka. The Sādhana says that when Heruka is embraced by Citrasenā he gets the name of Buddhakapāla, He has one face and four arms, and his hands hold the Khatvānga, the Kapāla, the Kartri and the Damaru; he is embraced by his Prajnā, Citrasenā, and remains in yab-yum. He is slightly different from the four-armed variety of Heruka as the following Dhyāna in the Sādhana will show:

"Mahāvīro ghorasamhārakārakan nīlavarņo mahāvapun asthyābharanam-ardhaparyankanrtyastham mundamālāvibhūsitam mukute Aksobhyadhārinam ekavaktram caturbhujam, vāme Khatvāngakapālam, dakṣine kartridamarukam Prajñālingitam; vāme Citrasenā mattā nagnā muktakeśī sarvabhayarahitā devī."

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^{1.} Getty: GNB, 142, 143. A Tibetan image is illustrated in Gorden: ITL, p. 83.

^{2.} TLP, II, p. 236.

Srīmato Buddhakapālasya Sādhanam" Sādhanamālā, pp. 501-502

"The worshipper should think himself as (Buddhakapāla) who is a great hero, the supreme destroyer, of blue complexion and gigantic stature. He has ornaments of bones, stands in Ardhaparyanka in a dancing attitude, is decked in garlands of heads, bears the effigy of Akṣobhya on the crown, is one-faced and four-armed. He carries the Khatvānga and the Kapāla in the left hands and the Kartri and the Damaru in the right, and is embraced in the left by the Prajñā, Citrasenā by name, who is intoxicated, nude, and fearless, Thus meditating."

The same Sadhana later on gives the details of the Mandala. and goes on to say that Buddhakapāla is surrounded by twentyfour goddesses arranged in three circles. The first circle has Sumālinī (blue) in the east, Kapālinī (yellow) in the north, Bhīmā (green) in the west and Durjaya (white) in the south. The next circle has Subhamekhalā (east), Rūpiņī (north), Jayā (west) and Kauverī (south), Kāminī (north-east), Mahodadhi (north-west) Kāriņī (south-west) and Māriņī (south-east). The outermost circle has Bhīmadarśanā (east) Ajayā (north), Śubhā (west) Ostārakī (south), Surakṣiṇī (north-east), Vikālarātri (north-west), Mahāyaśā (south-west) and Sundari (south-east). Besides these, there are the four guardians of gates: Sundarā (east) Subhagā (north), Priyadarśanā (west) and Nairātmā (south). Excepting the four deities of the innermost circle, all the goddesses have blue colour two arms, one face, ornaments of bones, brown hair rising upwards but no garlands of heads. They carry the Kapala in the left and the Kartri in the right, and dance in the Ardhaparyanka attitude.

Fig. 126 illustrates a Nepalese drawing of the principal god in the embrace of his Śakti Citrasenā but without attendants. Buddhakapāla is represented in the Chinese collection at Peiping ¹. He is also represented singly in a remarkable statuette in the Baroda Museum. (Fig. 127).

5. SAMBARA

(i) Two-Armed

Colour—Blue Āsana—Ālīḍha Vāhana—Kālarātri Symbols—Vajra and Ghaṇṭā Prajñā—Vajravārāhī

One Sadhana only in the Sadhanamala describes the procedure for the worship of Sambara who is only another form of Hevajra. He is

1. TLP, II. pp. 103, 237,

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two-armed and one-faced, and bears the effigy of Aksobhya on his crown. He appears terrible with his garment of tiger-skin, the garland of heads, a string of skulls round the head, three eyes and the Ālīdha attitude, in which he tramples, upon Kālarātri. The Dhyāna is in verse and describes the god in the following terms:

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"Lalāṭasthakapālāni candrārdham mūrdhni dhārayet I Şanmudrā-muṇḍamālī ca viśvavajrī trilocanaḥ II Āliḍhapadavinyāso viśvākṣaravivartinīm I Sabhairavām Kālarātrimārūḍho vyāghracarmabhṛt II Akṣobhyaśekharaḥ kubjo vajraghaṇṭājaṭānvitaḥ I Viro'sau Vajravārāhī vajrāsṛkpūrṇakapālabḥrt II Khatvāngamekhalā raktā trinetrā muṇḍamālinī I Pañcamudrā muktakeśī digvastrā Buddhaśekharā II

Dvibhuja-Sambaropadeśah samāptah."

Sādhanamālā, p. 504

"The worshipper should think himself as Sambara with a string of skulls over his forehead and the crescent moon on the top. He wears the six auspicious ornaments and a necklace of heads. He shows the Viśvavajra [on his head-dress] and is three-eyed. He stands in the Ālīḍha attitude and originates from a combination of all the letters of the alphabet. He tramples upon Bhairava and Kālarātri and is clad in tiger-skin. He shows the effigy of Akṣobhya on his crown and is blue in colour. He carries the Vajra and the Ghaṇṭā; has matted hair, displays heroism and is embraced by his Śakti Vajravārāhī holding the Vajra and the Kapāla full of blood. Her girdle is the Khaṭvāṇga, her colour is red and she is three-eyed. She wears a garland of severed heads, is endowed with the five auspicious symbols, has dishevelled hair and no garment. She shows the image of Buddha (Vairocana) on her crown."

Sambara has another form with four faces and twelve arms and in this form he is mentioned in the Nispannayogavali.

(ii) Twelve-Armed

Colour—Blue

Faces-Four

Arms-Twelve

Śakti – Vajravārāhī

Sambara is the principal deity in the Sambara Maṇḍala of the Niṣpannayogāvalī. The Śakti of Sambara is Vajravārāhī. Sambara thus 21

is only another form of the great god Heruka. Here he is four-faced and twelve-armed. The description is quoted below in brief:

"Bhagavān...Bhairavakālarātryāvālīḍhacaraṇābhyām ākrāntaḥ kṛṣṇaḥ kṛṣṇaharitaraktapītapūrvottarādi-caturmukhaḥ...Dvādaśabhujaḥ savajravajraghaṇṭābhujayugmāliṅgita-Vajravārāhīko bhujābhyām...saraktaprasṛtagajacarmadharaḥ tadaparaiḥ ḍamaru-paraśu-kartri-triśūlāni vibhrat, vāmair-vajrāṅkitakhaṭvāṅga-raktapūritakapālam vajrapāśam Brahmaśiraśca...navanāṭyarasarāśiḥ."

"God (Sambara)...stands in the Ālīḍha posture on the prostrate forms of Bhairava and Kālarātri. He is blue in colour and his four faces on the east, south, west and north are blue, green, red and yellow in colour...He is twelve-armed. With the two principal hands carrying the Vajra and Vajra-marked bell, he embraces his Sakti Vajravārāhī. With the second pair...he carries the elephant skin from which blood trickles down. In the remaining four right hands he holds the Damaru, the axe, the Kartri and the trident. The four left hands show the Vajra-marked Khatvānga, the skull cup full of blood, the Vajra-marked noose and the the severed head of Brahmā...He displays in full the nine dramatic sentiments".

The parental Dhyāni Buddha of Sambara is Akṣobhya and that of Vajravārāhī is Vairocana according to a statement contained in the aforesaid Maṇḍala ¹.

Sambara is popular in Tibet 2 and China 3.

6. SAPTĀKSARA

Faces—Three

Arms-Six

Āsana—Ālīdha

Prajñā-Vajravārāhī

This variety of Hevajra is called Saptākṣara or 'seven-syllabled' because his Mantra consists of seven syllables. Like Dvibhuja-Sambara mentioned above, he is also embraced by Vajravārāhī, who in all respects resembles her consort. Like Sambara this god also tramples upon Kalarātri and holds the Viśvavajra on the crown. He has also the crescent on his head, is endowed with the six suspicious symbols, and stands in the Ālīḍha attitude on the orb of the sun. He has three faces of blue, yellow and green colour and carries the Vajra, the Ghaṇṭā and the human skin in the three left hands and the Kapāla the Khaṭvāṇga and the Triśūla in the three right.

^{1.} NSP, p. 28.

^{2.} Two images of Sambara are illustrated in A. K. Gordon: ITL, pp. 83, 84. See also Getty: GNB, pp. 145, 150

^{3.} As Sambararāja Buddha he is mentioned in Clark: TLP, II, pp. 80 and 90.

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The Sādhana further adds that on each of the six spokes of the wheel of the sun on which the god stands there are six deities, namely, (commencing from the right) Herukī, Vajravārāhī, Ghoracaṇḍī, Vajrabhāskarī, Vajraraudrī and Vajraḍākinī. They have respectively blue, yellow, red, green, smoky and white colour. All of them have dishevelled hair, fierce appearance, three eyes and the quarters as garments. They carry the resounding Damaru and the Ghaṇṭā in the first pair of hands, and the human skin in the other pair. They stand on the orb of the sun placed on a corpse. Their head-dresses are decorated with rows of skulls, and they stand in the Āliḍha attitude.

In another Sādhana devoted to the worship of Saptākṣara, a slight variation is noticed. In it, it is said that the god carries, in the first pair of hands, engaged in embracing the Prajñā, the Vajra and the Ghaṇṭā; in the second pair, the human skin only, and in the third pair the Kapāla and the Triśūla. The Khaṭvāṅga hangs from his shoulder as usual. Vajravārāhī is identical with the Prajñā mentioned before, with this difference that she should have in her second pair of hands the bow and the arrow instead of the human skin.

7. MAHĀMĀYĀ

Colour—Blue Faces—Four
Arms—Four Prajñā—Buddhdākinī

"Mahāmāyāhvayam devam caturmukham caturbhujam I Anke yasya tathā devī catasro dikṣu cāparāḥ" II

"The god called Mahāmayā is four-faced and four-armed. He has on his lap a goddess and four others in the four cardinal directions".

Hevajra takes the name of Mahāmāyā when he is embraced by his Śakti Buddhaḍākinī and remains with her in yab-yum. This variety of Heruka, as the verse above indicates, has four faces and four arms and is accompanied by four goddesses in the four cardinal points. Two Sādhanas (Nos. 239, 240) in the Sādhanamālā are devoted to the worship of the deity, one of which is attributed to Kukkurīpāda celebrated as one of the eighty-four Mahāsiddhas who flourished in early times. Below is given a summary of the description of the Maṇḍala of Mahāmāyā.

Mahāmāyā is terrible in appearance. His body is besmeared with ashes and his hair streams upwards in the shape of a flame of fire. He is blue in colour and his head-dress is decorated with a row of skulls. His four faces are of blue, yellow, white and green colour, and he carries in his four hands the Kapāla, the arrow, the Khatvānga, and the bow. He is endowed with five auspicious symbols, has a torque round the neck and bracelets on his wrists. He is clad in human skin,

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has three eyes in each head, and flames of fire radiate from his body. He appears beautiful in his sentiment of mixed anger and delight, and stands in the Ardhaparyanka in a dancing attitude. He is embraced by Buddhaḍākinī, who is red, carries the same weapons and has the same appearance and symbols as those of Mahāmāyā. Her four faces are red, yellow, white and green.

The four petals in the four cardinal directions of the lotus seat are occupied by the following goddesses.

- (1) Vajradakini in the east, who is blue in colour with four faces of blue, yellow, white and green colour, and carries the Khatvanga and the Ghanta in the two left hands and the Vajra and the Kapala in the two right.
- (2) Ratnadākinī of yellow colour is in the south, with four faces of yellow, blue, red and green colour. She carries the flag and the jackal in her two left hands and the Triśūla and the jewel in her two right.
- (3) Padmadakini in the west is of reddish white colour, has four faces of red, yellow, blue and green colour, and carries the bow and the Kapala in her two left hands and the arrow and the double lotus in the two right.
- (4) Viśvadākinī in the north, of green colour, who has four faces of green, yellow, red and blue colour, and who carries the Pāśa and the Kapāla in her two left hands and the Khaṭvāṅga (or the sword) and the Damaru in the two right.

These four deities exhibit wrath, have their heads decorated with a number of skulls, have garlands of heads still wet with blood, three eyes and portruding teeth. Their brown hair stream upwards in the shape of a flame, and flames of fire radiate from their persons.

In the Niṣpannayogāvalī, Mahāmāyā also finds mention and the description given therein is quoted below:

"Mahāmāyahva-Herukaḥ kṛṣṇo-'rkaprabho...nilapitaśvetaharitamūlasavyapaścimavāma-caturmukhaḥ...savyabhujābhyām kapālaśarau vāmābhyām khaṭvāṅgadhanuṣi dadhānaḥ...ardhaparyaṅkena tāṇḍavī."

NSP. p. 22.

"The form of Heruka called Mahāmāyā is blue in colour and resembles the dazzling sun....He is four-faced; the principal face is blue, the right yellow, the one behind is white and the left green....He holds in his two right hands the skull cup and the arrow, and in the two left the Khaṭvāṅga and the bow...He dances the Tāṇḍava dance in Ardhaparyaṅka".

Mahāmāyā is known both in Tibet 1 and in China 2.

8. HAYAGRIVA

Colour-Red

Faces-Three

Arms-Eight

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Āsana—Lalita

Appearance—Terrible.

One form of Hayagrīva, as an emanatīon of Amitābha, has already been discussed in the previous chapter, but there is another form of the god that emanates from the Dhyani Buddha Aksobhya. The Dhyana describing him runs as follows:

"Ārya-Hayagrīvam raktavarņam trimukham astabhujam mukham trinetram nilasitadaksinetaravadanam sarpābharanam lalitāksepapadanyāsam sakrodhadrstiniriksaņam, prathamamukham smeram lalajjihvam, daksinamukham damstrāvastabdhaustham, vyāghracarmanivasanam vajra-danda-karanamudrā-sarodyatadaksinakaracatustayam tarjanikā-svakucagraha-padma-dhanurudyatavāmakaracatustayam Aksobhyamaulinam dhyayat." Sādhanamālā, p. 508.

"The worshipper should conceive himself as Arya-Hayagriva of red colour, with eight arms and three faces, each face with three eyes. His right and left faces are blue and white respectively and he has snakes for ornaments. His legs are arranged in the Lalita attitude and he looks wrathful. His first face has a smiling appearance, the right has a protruding tongue and he bites his lips in his left. He is clad in tiger-skin and shows in his four right hands the Vajra, the staff, the Karana pose and the raised arrow. Of the four left hands, one has the raised index finger, the second touches the breast and the two remaining ones hold the lotus and the bow. He bears the effigy of Aksobhya. on his crown".

Fig. 128 illustrates a Nepalese drawing of the deity. It varies a little from the description given in the Sadhana. The hand that ought to be touching his own breast displays a different mudra and the hand that ought to display the raised index finger only has a noose round it. Nevertheless, the sketch is important as it shows a miniature head of a horse on the head, to show that he is really Hayagrīva "Horse-neck". The rare Karana pose shown in the picture is noteworthy.

Hayagrīva is popular both in Tibet³ and in China⁴. Fig. 129 illustrates a Chinese statuette of Havagrīva.

^{1:} A. K. Gordon: ITL, p. 83; Getty: GNB, p. 144.

^{2.} Clark: TLP, II, pp. 82, 237.

^{3.} A. K. Gordon: ITL, pp. 90, 93. See also Getty: GNB, p. 163

^{4.} Clark: TLP, II. pp. 59. 164, 172, 198.

9. RAKTAYAMĀRI

Colour-Red

166

Face-One

Arms-Two

Variety-Yab-Yum

Several Sādhanas in the Sādhanamālā describe the manner in which the deity should be worshipped. In one of the Sadhanas, it is said that the colour of the deity varies in accordance with the different functions he has to discharge. For instance, in the Santikavidhi (rite of pacification) the deity is white and faces the east; in Paustika rite he is yellow and faces the north; in Vasyavidhi (rite of subduing) he is red and faces the west, and in Akarsana (attraction) he is blue and faces the south, and so on. Of these varieties the red and blue are the most popular; in other words, his worship is mostly performed with a view to enchanting men and women and to forcibly subduing them and bringing them to the worshipper. When Yamantaka is red he is called Raktayamari and when he is blue he is called Krsnayamāri. Yamāri or Yamāntaka may either be worshipped alone or in conjunction with his Prajña. He should have the head of a buffalo on his shoulders and should ride a buffalo. records a tradition current in Tibet which gives the origin of this fearful god.

There was once a holy man who lived in a cave in deep meditation for fifty years after which he was to enter Nirvāṇa. On the night of the forty-ninth year, eleventh month and twenty-ninth day two robbers entered the cave with a stolen bull and slaughtered it there. But when they discovered the presence of an ascetic, a witness to their crime, beheaded him and lo! his body assumed the ferocious form of Yama, and taking up the bull's head he set it up on his headless shoulder. He then killed the two robbers and drank their blood from the cup made out of their skulls. In his fiery and insatiable thirst for victims he threatened to depopulate the whole of Tibet. The Tibetans appealed to their Tutelary deity, Mañjuśrī, who thereupon, assumed the fierce form of Yamāntaka and defeated Yama in a fearful struggle.

Whatever might be the truth of the tradition, it sufficiently explains the presence of eulogies of Mañjuśri, in the Sādhanas for Yamāntaka. It may be noted, however, that the Sādhanamālā is absolutely silent about Yama, both as a principal deity or as an opponent of Yamāntaka. Yama is the god of Death amongst the Hindus. The Buddhists created a killer of Yama in Yamāntaka and it must have been an achievement

^{1.} Getty: GNB, pp. 152-153.

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then. Under the title of Yamantaka he is known in Tibet 1. Under the title of Yamantakavajra he is found in China 2.

Six Sādhanas are devoted to the worship of this variety of Yamāntaka. He is one-faced and two-armed and is embraced by the Prajñā who is his own creation. The Dhyāna describing his form is as follows:

"Ātmānam Yamāntakam ekamukham dvibhujam pratyālīḍhapadam raktaparipūrņakapālavāmakaram sārdrapītamuņḍānkitasitadanḍadakṣiṇakaram nāgābharaṇavibhūṣaṇam pingalordhvakeṣam vyāghracarmāmbaradharam Akṣobhyamukuṭinam svābha-Prajñālingitam mahiṣopari viśvadalakamalasūryastham dhyāyāt. Bhagavatīnca dvibhujaikamukhīm, vicitrābharaṇām ālīḍhapadasthitām madavihvalām skhaladvyāghracarmāmśukām Bhagavatā saha sampuṭayogena pratyāliḍhenāvasthitām evam vicintya..."

Sādhanamālā p. 530.

"The worshipper should think himself as Yamāntaka, one-faced and two-armed, who stands in the Pratyliḍha attitude, carries the Kapāla full of blood in the left hand and the white staff surmounted by a yellow head still wet with blood, in the right. He is decked in ornaments of snakes and his brown hair rises upwards. He wears garments of tiger-skin, bears the image of Akṣobhya on the crown, and is embraced by his Svābhā Prajñā. He stands on the orb of the sun over the double lotus on the back of a buffalo. He (the worshipper) should also meditate upon the Bhagavatī (Prajñā) who is one-faced, two-armed, and has variegated ornaments. She stands in the Pratyālīḍha attitude, is intoxicated with wine, wears garments of tiger-skin which slips down her waist and remains in yāb-yum with the god, both standing in the Pratyālīḍha attitude. Thus meditating...".

10. KRSNAYAMĀRI

Colour—Blue Varieties—Four

Eight Sādhanas in the Sādhanamālā describe his different forms. He may have one face and two arms, or three faces and four arms, or three or six faces and six arms. One six-armed variety is described also in the Niṣpannayogāvalī. Kṛṣṇayamāri is represented singly as well as in yab-yum. His different forms are dealt with one by one in the following sections.

1. Getty: GNB, p. 164.

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2. Clark: TLP, II, pp. 52, 73.

(i) Two-Armed

Colour-Blue

Face-One

Arms-Two

Variety-Single

Symbol—Staff

This two-armed form of Kṛṣṇayamāri is without any companion. The Dhyāna in the Sādhanamālā describes his form thus:

"Yamārim vicintayet ātmānam pratyālīḍhapadasthitam ekamukham dvibhujam nīlavarṇam dakśiṇakare vajrānkitodyata-nīladaṇḍam vāma-kare tarjanīpāśam hṛdi, evambhūtam Yamārim...viśvadalakamalopari sūryasthamahiśārūḍham bhāvayet." Sādhanāmālā, p. 547

"The worshipper should conceive himself as (Kṛṣṇa) Yamāri who stands in the Pratyālīḍha attitude, is one-faced, two-armed and of blue colour. He brandishes the staff marked with a Vajra with the right hand, and shows the raised index finger with the noose against the chest in the left. In this form Yamāri should be meditated upon as standing on the orb of the sun on a double lotus and as riding a buffalo."

(ii) Four-Armed

Appearance—Terrible

Variety-Yab-yum

Faces-Three

Arms-Four

Companion-Prajñā.

The form of Yamāri with three faces and four arms looks terrible and awe-inspiring. He is represented in yab-yum, and the Dhyāna describes his form in verse as follows:

"... Yamāriratibhīṣaṇaḥ I
Kaṭhoravarhikaṇṭhābhaḥ savyaśuklāruṇetaraḥ II
Krodhaparyaṅkayogena viśvābjaravisaṁsthitaḥ I
Svābhavidyādharāsvādarasāyanamahāsukhaḥ II
Kaḍārordhvajjvalatkeśaḥ piṅgabhrūśmaśrulocanaḥ I
Phanīndravṛndanepathyo mṛṇāladhavaladvijaiḥ II

Mudgarāsidharah savye vāme rājīvaratnadhṛk" II

Sādhanamālā, p. 544

"Yamāri is terribly fierce, is of deep (blue) colour like that of the throat of a peacock, and his right and left faces are of white and red colour (respectively). He stands on the orb of the sun on a double lotus in an angry mood. He enjoys the bliss of partaking the nectar from the lips of the Prajñā of his own creation. His hair stands on his head in the shape of a flame of fire, and his beard and the eyes are of brown colour. His ornaments are formed by the host of the lords of

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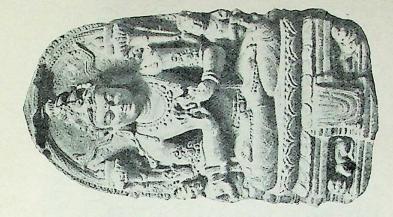


Fig. [85 Mañjuvara (Indian Museum)

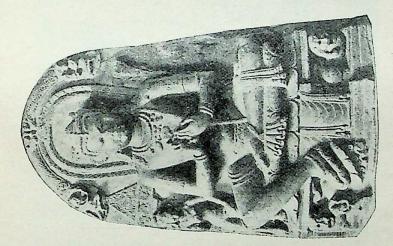


Fig. 84 Mañjuvara (Indian Museum)

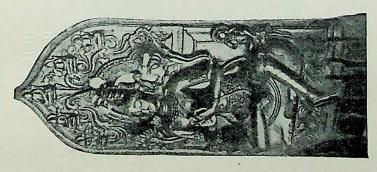


Fig. 83 Mañjuvara (Birbhum)

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Fig. 88 Mañjukumāra

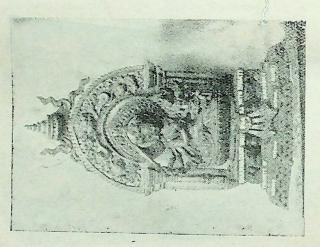


Fig. 87 Mañjuvajra (Baroda Museum)

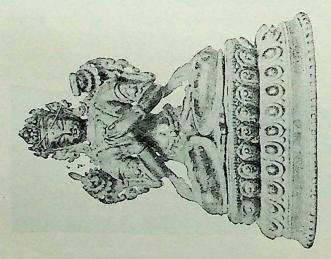


Fig. 86 Mañjuvara (Nepal)



Fig. 89 Arapacana (Dacca Museum)

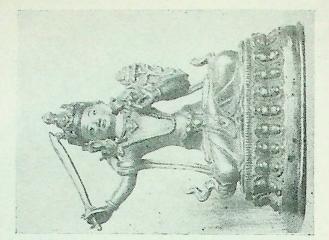


Fig. 92 Arapacana (Baroda Museum)

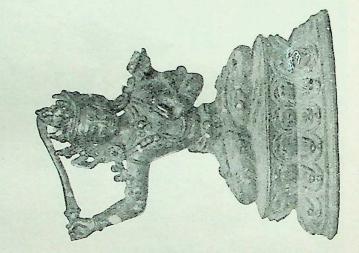


Fig. 91 Arapacana (Nepal)



Fig. 90 Arapacana (Java)

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Fig. 95 Şaqakşarī Group (Indian Museum)



Fig. 94 Şadakşari Group (Sarnath)

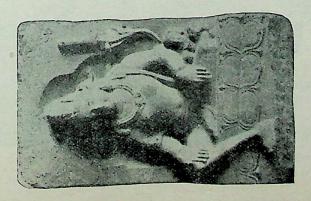
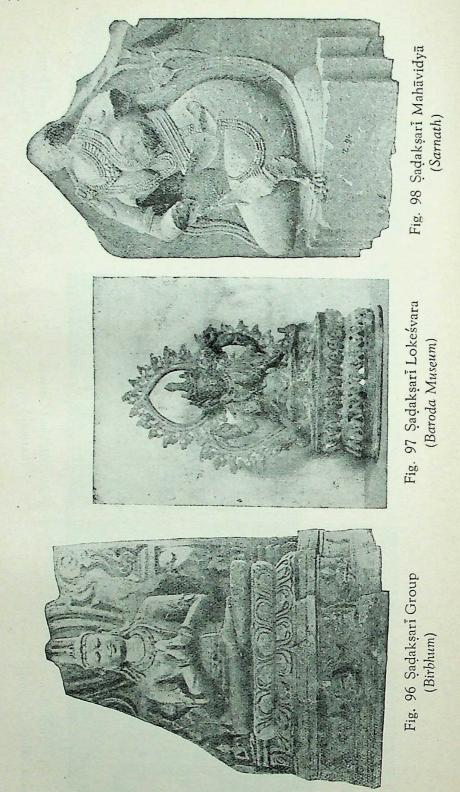


Fig. 93 Sthiracakra (Vangiya Sāhitya Pariṣat)

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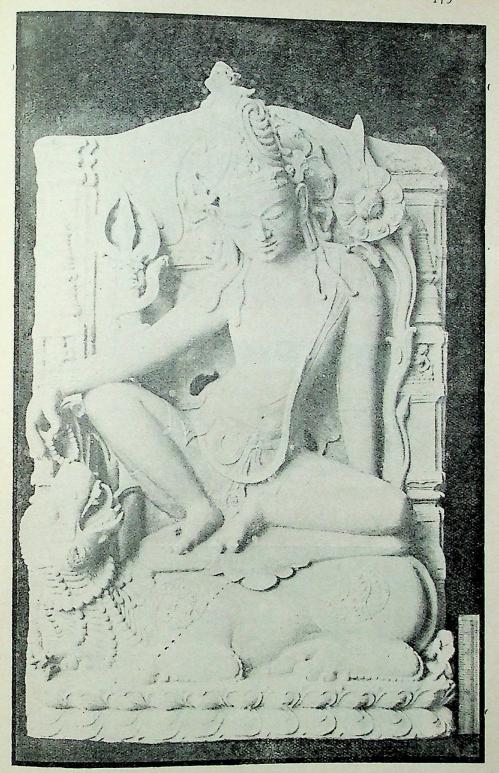


Fig. 99 Simhanāda (Mahoba)

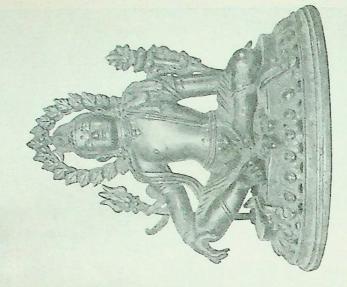


Fig. 102 Simhanāda (Nepal)

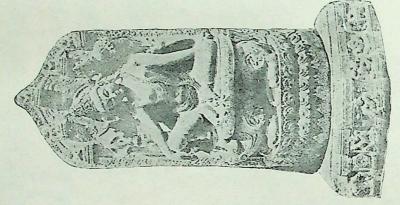


Fig. 101 Simhanāda (Magadha)

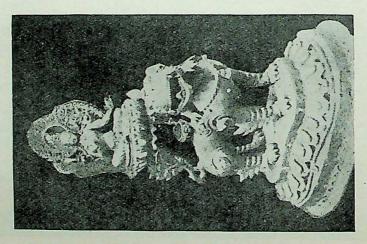


Fig. 100 Siṃhanāda (Nepal)

twice-born serpents who are white like stalks of lotuses. He carries in his right hands the Mudgara and the sword, and in his left the lotus and the jewel".

(iii) Six-Armed

Āsana – Ālīḍha Faces—Three or Six Arms—Six Variety—Single

The form of Yamāri with three faces and six arms, is fierce in appearance as the previous ones, and is single. He is three-faced, and all his faces show a protruding tongue, canine teeth, three eyes, and contorted brows. He has a big belly, is short and dwarfish in appearance and wears a garment of tiger-skin. He carries the Vajra, the sword and the Mūṣala in his three right hands and the goblin (Vetālī) the axe and the lasso in his three left. According to another statement in the Sādhana, he carries the sword, the Mudgara and the Vajra in the three right hands and the Ghaṇṭā, the Vajrapāśa and the Mūṣala in the three left. The same Sādhana further says that though he is represented generally as three-faced and six-armed, he may also have six faces and six legs, with the same weapons. The Dhyāna for the worship of this six-faced and six-legged variety of Yamāntaka runs as follows:

"Yamāntakam kruddham ūrdhvakeśam kṛṣṇam ṣaṇmukham ṣaḍbhujam ṣaṭcaraṇam mahiṣārūḍham pratyāliḍhasthitam naramuṇḍaruṇḍairvibhūṣitam atibhayānakākāram vyāghracarmanivasanam dakṣiṇe khaḍga-mudgara-vajrāṇi, vāme ghaṇṭā-vajrapāśa-mūṣalān dhārayantam mukuṭe Akṣobhyam vibhāvayet". Sādhanamālā, p. 546

"The worshipper should conceive himself as Yamāntaka, with an angry mood whose hair rises upwards and who is six-faced, six-armed and six-legged. He rides a buffalo, stands in the Pratyālīḍha attitude, is embellished with severed human heads, and has a very ferocious appearance. He is clad in garments of tiger-skin, carries in the three right hands the Khaḍga, the Mudgara and the Vajra, and in the three left the Ghaṇṭā, the Vajrapāśa and the Mūṣala. He bears the effigy of Aksobhya on the crown."

Yamāri of blue colour is the principal deity in the Yamāri Mandala of the Nispannayogāvalī. Here his form is three-faced and six-armed like the one previously described. The description may be briefly given thus:

"Kṛṣṇa-sita-rakta-mūla-savya-vāmavadanaḥ ṣaḍbhujaḥ kartrikapālāñcita-savyetarakarābhyām svābhaprajñāsamālingitaḥ savyābhyām vajrāsī vāmābhyām cakrābje vibhrāṇaḥ". NSP, p. 36

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"Yamāri's three faces show the blue, white and red colour in the principal, the right and the left. He is six-armed. In the principal pair of hands carrying the Kartri and the Kapāla he embraces the Prajñā of his own creation. In the two remaining right hands he carries the Vajra and the sword, and in the two left he carries the discus and the lotus."

As Yamantakavajra he is known in China 1 and two statuettes of his are illustrated in Two Lamaistic Pantheons of Clark.

11. JAMBHALA

Faces—Three Arms—Six Variety—Yab-Yum

Jambhala has undoubtedly a greater antiquity behind him than that of the five Dhyani Buddhas. Jambhala again is a Yaksa and that indicates his non-Buddhist origin. This may be one of reasons why he could not be assigned to any one as parental Dhyani Buddha. In other words Jambhala is similar to Mañjuśri whose sire also could not be definitely determined. In the Sadhanamala the parental Dhyani Buddha of Jambhala is either Ratnasambhava or Aksobhya. Images of Jambhala are to be met with in the Gandhara, Mathura, Sarnath, Magadha, Bengal and Nepal sculptures. For the purpose of this section, however, the form emanating from Aksobhya is important. Here he is three-faced and six-armed and is represented in yab-yum. Though the Dhyana does not mention the colour, it can be presumed that his colour is blue which is the colour of the Dhyani Buddha Aksobhya from whom he takes his origin. Jambhala as the god of wealth commanded great respect amongst the Buddhists, and received worship in various forms in all Buddhist countries. The Dhyana in the Sādhanamālā describes his six-armed form as follows:

"Jambhalam trimukham şadbhujam Akşobhyajatāmukutinam dakşinatribhujaih mātulungānkuşa-bānadharam prathamavāmabhujaikena vāma-pārśvasthita-Prajñālingitam aparavāmabhujābhyām sapāśanakulikārmukadharam ātmānam niṣpādya..." Sādhanamālā p. 564

"The worshipper should conceive himself as Jambhala, three-faced and six-armed, on whose matted hair there is an image of Aksobhya. He carries in his three right hands the citron, the goad and the arrow. He embraces the Prajña with the first left hand, carries the mongoose tied round with a lasso and the arrow respectively in the second and the third. Thus meditating...".

^{1.} TLP, Vol. II, pp. 52, 73. For a Tibetan specimen see Gordon: ITL, p. 90

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Jambhala is known in Tibet 1. Two statuettes of the six-armed Jambhala are to be found in the Chinese collection at Peiping 2.

12. UCCHUSMA-JAMBHALA

Appearance—Terrible

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Vāhana—Kuvera vomitting jewels

Āsana-Pratyālīdha

Ucchuşma also called Dimbha, being a variety of Jambhala, bears also the image of Akṣobhya on his crown. He may however, have the image of Ratnasambhava instead, and as an emanation of Ratnasambhava Jambhala will be described later. Several Sādhanas are devoted to his worship, and the Dhyāna describing him with the image of Akṣobhya on his crown runs as follows:

"Ātmānam Bhagavantam Ucchuṣmam pañcavarṣakumārākṛtim kharvam viśvapadmastham candropari sarpābharaṇabhūṣitam ratnamukuṭīm muñcad-ratnamukhapītāngasupta-Dhanadasya lalāṭam dakṣiṇena caraṇena caraṇadvyam vāmenākrāntamūrtim pratyālīḍhapadam; nagnam ūrdhvalingam lambodaram; hṛḍi dakṣiṇapāṇistharaktapūrṇakapālābhimukhadṛṣṭim; vāmajaṅghāsaktavāmakareṇa ratnacchaṭodgāryyadhomukhanakulīm aviddhaḍhollakarṇadvayam ardhendu [śekharam] damṣṭrākarālavadanam raktavarttulatrinetram kṛtabhṛkuṭīlalāṭam pingordhvakeśam Bhūṣparśamudra-nīl-Ākṣobhyamunimastakam..."

Sādhanamālā, p. 577.

"The worshipper should meditate himself as the god Ucchuṣma; who appears a child of five years and is dwarfish. He stands on a double lotus on the moon, is decked in ornaments of snakes and has a jewelled headdress. He stands in the Pratyālīdha attitude and presses with his right leg the forehead of the sleeping Dhanada of yellow colour with his mouth vomitting out jewels. His left leg rests on the two legs (of Dhanada). He is nude, and his membrum virile is pointed upwards. He has a protruding belly, and has his eyes fixed on the Kapāla full of blood which he carries in his right hand against the chest. He holds in his left hand the mongoose vomitting out jewels, on his left thigh. His ears are large and unpierced and he has a crescent on his crown. His face is distorted with bare fangs, and his three eyes are red and round. His brows are distorted, and his brown hair rises upwards. He bears on his crown the image of Ākṣobhya of blue colour displaying the earth-touching attitude".

^{1.} Getty: GNB, p 159.

^{2.} Clark: TLP, II, p. 310 under the title of Sadbhuja Jambhala, and on p. 203 as Sadbhuja Jambhalavajra.

The Sarnath image (Fig. 130) illustrates this form of Jambhala standing on Dhanada or the Hindu god of wealth. Streaks of jewels may be noticed as coming out of Kuvera's mouth. The peculiar feature of this sculpture is that here Dimbha is accompanied by his Śakti Vasudhārā.

13. VIGHNĀNTAKA

Āsana—Pratyālīdha

Colour-Blue

Symbols—Tarjanīpāśa and Vajra

Vighnāntaka is closely associated with three other gods, Padmāntaka, Yamāntaka, and Prajñāntaka, who are generally represented as guardians of the gates in the Maṇḍala. Vighnāntaka is represented in various forms. The name is significant as the word "Vighna" or "obstacle" refers to the Hindu god Gaṇesa. Only one short Sādhana in the Sādhanamālā describes his form in the following terms:

"Ātmānam pratyālīḍhapadasthitam ekamukham dvibhujam nīlavarņam vāmakareņa tarjanikāpāśam, dakṣiṇakareṇodyatavajram bhayānakam pingalordhvakeśam.

Vighnāntakasādhanam."

Sādhanamālā, pp. 558-559.

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"The worshipger should conceive himself as (Vighnāntaka) who stands in the Pratyālīḍha attitude, is one-faced, two-armed, and blue in colour. He carries in his left hand the Tajanīpāśa, and wields the Vajra in the right. He is terrible in appearance and his brown hair rises upwards. His seat is on the orb of the sun placed on a lotus".

This Sādhana is silent about the prostrate figure of Ganesa whom he tramples under his feet, thereby giving significance to his name as already indicated. It may be pointed out here that the god Ganesa, whom the Hindus consider to be the remover of all obstacles, is regarded as the most dangerous obstacle by the Buddhists! As to the origin of this god there runs a Nepalese legend that at a certain time an Odiyāna Pandit was performing a Tāntric rite on the bank of the Baghmati river near Kathmandu in order to obtain Siddhi (perfection). Ganesa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles in the way of the due performance of the rite. The Odiyāna Pandit finding himself helpless, invoked the god Vighnāntaka, the destroyer of all obstacles, and lo! Vighnāntaka appeared in a fierce and terrible form, armed with destructive weapons and gave hot chase to Ganesa, who was by this time, flying in terror, and in no time overcame the latter.

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In the statuette illustrated in Fig. 131 it may be seen how Vighnantaka is trampling heavily on Ganesa and the latter, in order keep up the dignity of his godhead, exhibits the Abhaya pose even in his agony! The form in which Vighnantaka is said to have appeared before the Odiyana Vajracaryya has six arms. He carries in his two principal hands the Kartri and the Kapala against the chest; the rest carry the Damru and the goad in the right, and the Triśula and the noose with the Tarjani in the left.

The original image is in the Baroda Museum collection. Vighnāntaka is known also to the Chinese collection at Peiping 1.

14. VAJRAHŪNKĀRA

(i) Two-Armed

Appearance—Terrible Symbols—Vajra and Ghaṇṭā

Mudrā—Vajrahūnkāra Arms—Two Āsana—Pratyālīdha Vāhana—Siva.

Only one Sādhana in the Sādhanamālā describes the form of the god Vajrahūnkāra, who is so-called because his two hands carrying the Vajra and the Ghantā exhibit the Vajrahūnkāra mudrā. The Sādhana says that the god originates from the sacred syllable 'Hūm' which is irresistible like the Fire of Destruction, is blue in colour, and dazzlingly bright. The Sādhana adds further:

"Tadutpannam mahāraudram Vajrahūnkāra-samjñakam I Aṭṭahāsam mahāraudram kṣepayantam tridhātukam II Ghaṇṭāvajraprayogena mudrābaddhakaradvayam I Pratyāliḍhapadenaiva Bhairavākrāntabhikaram" II

Sādhanamālā, p. 506

"The worshipper should conceive himself as the god Vajrahūnkāra, who originates from that syllable (Hūm) and is terribly fierce in appearance. He laughs horribly, is wrathful, and disturbs the three worlds. His two hands carrying the Ghantā and the Vajra are locked in the Vajrahūnkāra mudrā. He tramples upon Bhairava, in the Pratyālīḍhā attitude, and inspires awe."

It may be pointed out that though Vajradhara also displays the Vajrahūnkāra mudrā and carries the Ghantā and the Vajra in exactly the same way as Vajrahūnkāra does, there are many differences between their forms. Vajradhara sits in the Vajraparyanka attitude on a lotus and has a peaceful and graceful appearance, while Vajrahūnkāra stands

^{1.} Clark: TLP, II, pp. 217, 311.

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in the Pratyālīdha attitude, tramples upon Bhairava, a form of the Hindu god Śiva, and has a terrible appearance. No connection can, therefore, be established between the two.

Vajrahūnkāra images are known to the Chinese collection at Peiping 1 although they are not generally found in India.

(ii) Six-armed

Colour-Blue

Faces-Three

Arms-Six

Vajrahūnkāra is the principal deity in the Vajrahūnkāra Mandala of the Niṣpannayogāvalī, and is identified with Trailokyavijaya. He is three-faced and six-armed. With his two principal hands arranged in the Trailokyavijaya ² mudrā and holding the Vajra and Ghanṭā he embraces the Prajñā of his own creation. With the two remaining right hands he holds the goad and the noose, and with the two left he shows the skull-cup and the Khaṭvānga ³

As Vajrahūnkāra and Trailokyavijaya he is known in China 4

15. BHŪTADĀMARA

Colour—Black as collyrium

Appearance—Terrible

Arms-Four

Mudrā-Bhūtadāmara.

Three Sādhanas in the Sādhanamālā describe the form of Bhūta-dāmara, who is terrible and awe-inspiring, with ornaments of snakes, canine teeth, and garlands of skulls. The Dhyāna runs as follows:

"Ātmānam paṣyet raudram jvālāmālākulaprabham I Caturbhujam rahākrodham bhinnānjanasamaprabham II Dakṣiṇe vajramullālya tarjayan vāmapāṇinā I Damṣṭrākarālavadanam nāgāṣṭakavibhūṣitam II Kapālamālāmukuṭam trailokyam api nāśanam I Aṭṭahāsam mahānādam trailokyādhiṣṭhitam prabhum II Pratyāliḍhasusamsthānam ādityakoṭitejasam I Aparājitapadākrāntam mudrābandhena tiṣṭhati II Bhūtadāmara-sādhanam." Sādhanamālā, p. 521

"The worshipper should conceive himself as (Bhūtadāmara) who is wrathful in appearance and whose person radiates fiery flames. He is four-armed, terribly angry, and is bright like a broken lump of

^{1.} Clark: TLP, II, pp. 238, 314

^{2.} Probably the same as the Vajrahūńkāra mūdrā. For a description of this mudrā see Gordon: ITL, p. 22

^{3.} NSP, p. 24

^{4.} Clark: TLP, II, pp. 238, 314

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collyrium. He weilds the Vajra in the right hand and shows the Tarjani in a threatening attitude in the left. His face appears terrible with bare fangs and he is decked in ornaments of eight serpents. He has the garland of skulls on the crown and is capable of destroying the three worlds. He stands firmly in the Pratyālīdha attitude and is resplendent like myriads of suns. He tramples under his feet, the god Aparājita, and exhibits his special mudrā."

From the Dhyāna above quoted it will appear that the two principal hands of the god exhibit the Bhūtadāmara or the Dāmara mudrā while the other two carry the menacing Vajra in the right and the Tarjani in the left. The description of this mudrā appears in the same Sādhana.

Bhūtaḍāmara is the principal deity in the Bhūtaḍāmara Maṇḍala of the Niṣpannayogāvalī. Here he tramples upon the prostrate form of Aparājita, and is violent in appearance. He is four-armed. He wields the Vajra in the right hand raised in a menacing attitude. In the left he shows the Tarjanī and the noose. With the two principal hands, he shows the Dāmara mudrā ².

According to statement in the Niṣpannayogāvalī the spiritual father of Bhūtaḍāmara is Akṣobhya (Atra cakreśasya kuleśo'kṣobhyaḥ, NSP, p. 74).

He is known in China under the name of Bhūtadamara Vajrapani 3.

16. VAJRAJVĀLĀNALĀRKA

Colour—Blue Faces—Four
Arms—Eight Āsana—Ālīdha

Vāhana-Viṣṇu and his wife.

Only one Sādhana in the Sādhanamālā describes his form. He is four-faced, eight-armed, stands in the Ālīḍha attitude, and tramples upon Viṣṇu, who is accompanied by his wife. He is blue in colour and has a terrible appearance. The Dhyāna describes him in the following terms:

"Vajrajvālānalārkam nīlavarņam jvālāmālākulaprabham caturmukham aṣṭabhujam śṛṅgāra-vīra-bībhatsa-karuṇānvitacaturmukham, caturbhir-dakṣiṇakarair-vajra-khaḍga-cakra-bāṇadharam caturvāmakarair-ghaṇṭā-cāpa-pāśa-khaṭvāṅgāsaktavicitrapatākādharam jvaladanalakapila-śikhākalāpam atibhīṣaṇamahāhivalaya-kaṅkaṇa-kaṭisūtra-nūpura-kaṇṭhi-

^{1.} For a description of this mudrā see Gordon: ITL, p. 20 and for a picture, ibid, p. 62.

^{2.} For further information on the subject, see Bhattacharyya, B: The Cult of Bhūtadāmara in the Proceedings of Patna Oriental Conference.

^{3.} Clark: TLP, II, pp. 242, 152

kā-kundala-mukutābharanam mahāmāyācakraracanacaturam sapatnīkam Viṣṇum-ālidhapadena ākramya avasthitam bhavayet."

Sādhanamālā p. 512

"The worshipper should conceive himself as Vajrajvālānalārka of blue colour, whose person radiates fiery flames. He is four-faced and eight-armed, and his four-faces display the sentiments of love, heroism, disgust and compassion. He carries in his four right hands the Vajra, the sword, the Cakra and the arrow, and in the four left the Ghanta. the bow, the noose and the Khatvānga surmounted by a banner of variegated colours. His brown hair resembles a burning flame and he is decked in ornaments of bracelet, armlet, girdle, nupura, torque, ear-ring and crown consisting of the (eight) great lords of the frightful serpents. He stands in the Alidha attitude and tramples upon Visnu with his consort who are clever in enveloping everything with their great Māyā (deception).

17. TRAILOKYAVIJAYA

Colour-Blue

Faces-Four

Arms-Eight Āsana-Pratyālidha

Vahana-Gauri and Siva

Trailokyavijaya is also of blue colour, terrible in appearance, and awe-inspiring. Two images of this divinity have been noted by Prof. Foucher, one from Java and the other preserved in the monastery of the Hindu Mohant at Bodh Gaya. The Dhyana describes his form in the following words:

"Trailokyavijaya-Bhaṭṭārakaṁ nīlam caturmukhaṁ aṣṭabhujaṁ; prathamamukham krodhasrngāram, daksinam raudram, vāmam bibhatsam, prstham virarasam; dvābhyām ghantāvajrānvitahastābhyām hṛdi vajrahunkāramudrādharam; daksiņatrikaraih khatvāngāņkuśabāņadharam, vāmatrikaraih cāpapāśavajradharam; pratyālidhena vāmapadākrānta-Maheśvaramastakam dakṣiṇapadāvaṣṭabdha-Gauristanayugalam; Buddhasragdamamaladivicitrambarabharanadharinam atmanam vicintya..." Sādhanamālā, p. 511.

"The worshipper should meditate himself as Trailokyavijaya Bhattaraka of blue colour, four-faced and eight-armed. His first face displays the sentiment of wrathful passion, the right rage, the left disgust, and the face behind the sentiment of heroism. He exhibits the Vajrahunkara mudra with the two hands bearing the Ghanta and the Vajra against the chest. He carries in his three right hands the Khatvanga, the goad and the arrow, and in the three left the bow, the

andala follor noose and the Vajra. He stands in the Pratyalidha attitude, tramples upon the head of Maheśvara with his left leg, while the right presses upon the bosom of Gauri. He wears garments of variegated colours, and many ornaments and garlands assigned to the Buddhas. Thus meditating..."

This god is known in Tibet 1 and China 2.

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18. PARAMĀŚVA

Faces—Four Arms—Eight

Legs-Four

Vāhana Four gods and four goddesses

It has already been said that Paramasva "Great Horse" is another form of Hayagrīva "Horse-Neck" as the word "aśva" in Paramāśva indicates. In the Sadhana it is said that he should have four faces, but in reality he has seven faces, for one of his faces is said to be slabas Brahmamukha, or the face of Brahma, who is credited with four faces. The other peculiar feature of this god is that he has four legs, each trampling upon two deities. The Dhyana contained in the Sadhanamala is quoted below:

"Paramāśvam raktam caturmukham astabhujam catuścarnam; prathamamukham krodhaśrngāram trilocanam, daksinam raudram, vāmam Brahmamukham mūrdhni lalitoddhulitostham haritāśvamukham; ekena daksinatripatākādharakareņa viśvavajrasahitenottisthābhinayam kurvantam; ekena vāmakhetakahastena visvapadmam dhārayantam; punardaksinatripatākākareņa uttisthābhinayam kurvantam punarvāmakareņa śaktim dhārayantam; punardaksiņakarābhyām khadgam bānañca, avaśistavāmakarābhyām daņdam cāpañca dhārayantam. Pratyālīdhena daksinapādaikena Indrānīm Sriyanca ākramya sthitam, dvitīyadaksinacaranena Ratim Pritiñca vāmaprathamapādena Indram Madhuvāmadvitīyapādena Jayakaram Vasantanca, ityātmānam Sādhanamālā, pp. 510-511. dhyāyāt..."

"The worshipper should think himself as Paramasva, of red colour four-faced, eight-armed and four-legged. The first face with three eyes displays angry passion, the second depicts wrath, the third is the face of Brahma, and the fourth on the top is green, distorted like a horse with its lower lip beautifully protruding. He weilds the double Vajra, in one of his right hands with three fingers erect (Tripatākā) and in one of his left hands carries the staff with the double lotus. Another

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^{1.} Gordon: ITL, p. 60; See also Getty GNB, p. 115.

^{2.} Clark: TLP, II, pp. 116. 168.

right hand, with three fingers erect, is raised upwards, and the other left carries the Śakti (dart). The remaining two right hands carry the Khadga and the arrow, and the remaining left carry the staff and the bow. He stands in the Pratyālīdha attitude, and tramples with one of his right legs upon Indrānī and Śrī, and with the second Rati and Prīti; with one of the left legs Indra and Madhukara, and with the other left Jayakara and Vasanta".

Fig. 132 illustrates a Nepalese drawing of the deity Paramāśva. In the picture the horse-head is noteworthy, which also occurs in the case of another god, Hayagrīva.

19. YOGĀMBARA.

Colour—Blue Faces—Three
Arms—Six Variety—Yab-Yum
Śakti—Jñānadākini

God Yogāmbara is the principal deity of the Yogāmbara Mandala or the Niṣpannayogāvalī. His form is there described in the following words:

"Simhopari viśvāmbhojacandre ardhaparyankaniṣanno Bhagavān Yogāmbaran kṛṣṇan kṛṣṇa-sita-rakta-mūlasavyavamāmukhatrayan, ṣaḍbhujo vajravajraghanṭābhṛdbhujābhyām kṛṣṇām śuklām vā Jñāna-ḍākinim pitabhujangabhūṣanāmālingitan savyābhyām stanabāṇau vāmābhyām abjabhājanadhanuṣi dadhānan," NSP, p. 32.

"Yogāmbara sits in Ardhaparyanka on the moon on a double lotus placed on a lion. He is blue in colour and is three-faced. His principal face is blue, the right white and the left red. He is six-armed. In his two principal hands carrying the Vajra and the Vajra-marked bell he embraces his Prajña Jñānaḍākinī who is either blue or white in colour, and is decked in ornaments of snake. In the remaining two right hands he holds the breast and the arrow, and in the two left he shows the lotus bowl and the bow "

The blue colour of the deity shows that Yogāmbara belongs to the family of the Dhyāni Buddha Akṣobhya. Yogāmbara is known in China 1. His Chinese statuette is illustrated in Fig. 133.

20. KĀLACAKRA.

Colour—Blue Faces – Four

Arms—Twenty-four

Kālacakra is the principal deity in the Kālacakra Maṇḍala of the Niṣpannayogāvalī. The famous Tantra of the Buddhists called the

1. Clark: TLP, II, pp. 239, 81,103

Kālacakra Tantra introduces the cult of Kālacakra into Buddhism. Vimalaprabhā is the commentary on the Kālacakra Tantra which is referred to in the Nispannayogāvalī. It is thus probable that the cult of Kālacakra came into vogue in the 10th century. According to the Kālacakra Tantra, the cult was given the name of Ādibuddhayāna or Ādiyāna. From the Vimalaprabhā it is evident that by introducing the worship of Kālacakra, the circle of time, an attempt was made to bring the warring communities of the Hindus and the Buddhists under the same banner, and unite them against the cultural penetration of the Mlechhas from the Western borders of India where the followers of Islam were daily growing strong and were destroying old and ancient civilizations.

The form of Kālacakra as described in the Niṣpannayogāvalī is elaborate and somewhat grotesque. But it is necessary to give an idea of his form as briefly as possible. He is here described thus:

"Uttānānaṅgarudrahṛdayayorāliḍhena nṛtyan Bhagavān Kālacakraḥ kṛṣṇo....vyāghracarmāmbaradharo dvādaśanetraścaturmukhaḥ....trigrīvo bhagavān..ṣaṭskandho'sau...dvādaśabāhūrupabāhutaḥ prabhṛti caturviṁśatisahasraḥ. Tatra dakṣiṇau dvau bahū nīlau dvau raktau dvau śuklau tathā vāmau evaṁ karāścatvāraḥ...savyā vāmāśca...

Dakṣiṇeṣu kareṣu kṛṣṇeṣu vajra-khaḍga-triśūla-kartrikāḥ ; rakteṣ-vagni-bāṇa-vajr-āṅkuśaḥ ; śukleṣu cakra-kunta-daṇḍa-paraśavaḥ.

Vāmesu kṛṣṇeṣu ca vajra-ghaṇṭāphalake vikasitamukhakhaṭvāṅgaṁ raktapūrṇa-kapālaṁ ca; raktesu kodaṇḍapāśau maṇiratnaṁ puṇḍarī-kaṁ ca; śukleṣu darpaṇa-vajra-ṣṛṅkhala-Brahmaśiraśca.''

NSP, pp. 83-84.

"God Kālacakra dances in Ālīdha attitude on the bodies of Ananga and Rudra lying on the back. He is blue in colour. He wears tiger-skin and has twelve eyes and four faces. He is endowed with three necks and six shoulders. With the principal twelve hands on each side and the subsidiary hands, the total number of his hands is twenty-four thousand. Two of his right hands are blue, two red and two white. The hands are similar in the left. Thus along with subsidiary hands, four are blue, four red and four white. They occur both in the right and in the left.

In the four right hands of blue colour are held the Vajra, the sword, the Triśūla and the Kartri. In the four hands of red colour are held the Fire, the arrow, the Vajra and the Ankuśa. And in the three white hands are shown the discus, the knife, the rod, and the axe.

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In the four left hands of blue colour are shown the Vajra-marked bell, the plate, the Khatvānga with the gaping mouth, and the Kapāla full of blood. In the four hands of red colour can be seen the bow, the noose, the jewel and the lotus. In the four hands of white colour, there are the mirror, the Vajra, the chain and the severed head of Brahmā."

Kālacakra is known to the Chinese collection and a presentation of his form is given in the *Two Lamaistic Pantheons*. Images or paintings of Kālacakra are rarely found in India. He is popular in Tibet ¹ as well as in China ². Fig. 134 illustrates a Nepalese drawing of Kālacakra. The blue colour of the god suggests that his spritual sire is Akṣobhya.

^{1.} Getty: GNB, p. 146. A full description and a fine picture are given in Gordon: ITL, pp. 84, 85.

^{2.} Clark: TLP, II, pp. 49, 233.

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CHAPTER VII

EMANATIONS OF AKSOBHYA (CONTINUED)

II. GODDESSES

Compared to the other Dhyāni Buddhas the number of goddesses emanating from the Dhyāni Buddha Akṣobhya is large. Some of the goddesses are well known and popular in the Buddhist countries of the north but many Sādhanas are not assigned to them. It has already been pointed out that the emanations of this Dhyāni Buddha are, as a rule, terrible in appearance and awe-inspiring in character. The goddesses emanating from Akṣobhya are likewise blue in colour, and partake of the fierce nature of the male divinities. The genuinely peaceful and benign deities such as Prajñāpāramitā and Vasudhārā are exceptions to the rule. The goddesses emanating from the Dhyāni Buddha Akṣobhya are described below one by one.

1. MAHĀCĪNATĀRĀ

Āsana—Pratyālīḍha Vāhana—Corpse Appearance—Terrible Ārms—Four

Two Sādhanas are devoted to the worship of Mahācīnatārā or Tārā of Mahācīna (Great China) and two Dhyānas, one in prose and the other in verse describe one and the same form of the goddess. She is also known in Buddhist Tāntric literature as Ugratārā, and the Vajrayogini temple at Śānku in Nepal, contains in the sanctum a figure of Ugratārā. This Ugratārā or Mahācīnatārā of the Buddhists has been incorporated in the Hindu pantheon under the name of Tārā, and is now regarded as one of the ten Mahāvidyā goddesses. The Dhyāna in the Sādhanamālā describes her form in the following verses:

"Pratyālidhapadām ghorām muṇdamālāpralambitām I Kharvalambodarām bhimām nilanirajarājitām II Tryambakaikamukhām divyām ghorāttahāsabhāsurām I Suprahṛṣṭām śavārūdhām nāgāṣṭakavibhūṣitām II Raktavarttutanetrānca vyāghracarmāvṛtām kaṭau I Navayauvanasampannām pancamudrāvibhūṣitām II Lalajjihvām mahābhimām sadamṣṭrotkaṭabhiṣaṇām II Khadgakartrikarām savye vāmotpalakapaladhām II Pingograikajaṭām dhyāyāt maulāv-Akṣobhyabhūṣitām II Mahācinatārā Sādhanam'. Sādhanamālā, p. 210

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"The worshipper should conceive himself as (Mahācīna-Tārā) who stands in the Pratyālīdha attitude, and is awe-inspiring with a garland of heads hanging from the neck. She is short and has a protruding belly, and her looks are terrible. Her complexion is like that of the blue lotus, and she is three-eyed, one-faced, celestial and laughs horribly. She is in an intensely pleasant mood, stands on a corpse, is decked in ornaments of snakes, has red and round eyes, wears the garments of tiger-skin round her loins, is in youthful bloom, is endowed with the five suspicious symbols, and has a protruding tongue. She is most terrible, appears fierce, with bare canine fangs, carries the sword and the Kartri in the two right hands and the Uptala and the Kapāla in the two left. Her Jaṭāmukuṭa of one coil is brown and fiery and bears the image of Akṣobhya within it."

This is the Dhyāna in the Sādhanamālā, the earliest manuscript of which belongs to A. D. 1165. According to the colophon, the Sādhana for Mahācīnatārā has been restored from the Mahācīna-Tantra, which should therefore be earlier than the earliest extant manuscript of the Sādhanamālā. As the Sādhana in verse is attributed to Śāśvatavajra it is certain that the Dhyāna, just quoted, was not in existence before Śāśvatavajra. Now, in the Tārārahasya of Brahmānanda, who flourished in the middle of the 16th century and in the Tantrasāra of Kṛṣṇānanda Āgamavāgīśa an almost identical Dhyāna is stated describing a goddess of the name of Tārā:

"Pratyālīḍhapadām ghorām muṇḍamālāvibhūṣitām I Kharvām lambodarīm bhīmām vyāghracarmāvṛtām kaṭau II Navayauvanasampannām pañcamudrāvibhūṣitām I Chaturbhujām lolajihvām mahābhīmām varapradām II Khaḍgakartrisamāyukta-savyetarabhujadvayām I Kapālotpalasamyuktasavyapāṇiyugānvitām II Pingograikajaṭām dhyāyenmaulāv-Akṣobhyabhūṣitām I Bālārkamaṇḍalākāralocanatrayabhūṣitām II Jalaccitāmadhyagatām ghoradamṣṭrām katālinīm I Sāveśasmeravadanām stryalankāravibhūṣitām II Viśvavyāpakatoyāntaḥ śvetapadmoparisthitām I Akṣobhyadevimūrdhanyastrīmūrtirnāgarūpadhṛk" II

Tantrasāra, p. 415 et sqq.

A comparison of the two Dhyānas will at once reveal how the original composition of Śāśvatavajra has been modified in the Tantrasāra by a Hindu Tāntric author. Some lines have been added to the original Dhyāna and all grammatical errors are rectified. This is evidently the recognized method of Hinduizing a Buddhist Tāntric deity.

It is remarkable that the Hindus retained in their Dhyāna the effigy of Akṣobhya bespeaking as it does, the Buddhist origin of the goddess, for it is well known that the Hindu gods or goddesses are not in the habit of wearing a miniature figure of their sires on the crown. Moreover, Akṣobhya is unknown in the Hindu pantheon except when he is borrowed from the Buddhists, and the Hindus fail to explain the desirability of putting his figure on the crown of Tārā.

Figs. 135, 136 illustrate the Buddhist form of Tārā or Mahācinatārā, and shows in what different forms she is represented in Nepal in modern times. It may be pointed out that the corpse under the feet of the Hindu Tārā is not a corpse properly speaking, but it is the prostrate form of Mahādeva to whom she is attached as a Śakti.

2. JĀNGULĪ

Jāngulī is widely worshipped amongst the Buddhists as a goddess who cures snake-bite and even prevents it. According to a Sangīti in the Sādhanamālā she is as old as Buddha himself, and the secret of Jāngulī and the mantra for her worship are said to have been imparted to Ānanda by Lord Buddha. Besides, the Sangīti, four Sādhanas describe the procedure of her worship and give elaborate mantras for the extraction of poison from the body of the snake-bitten. These four Sādhanas describe three entirely different forms of Jāngulī, two with one face and four arms and one with three faces and six arms. Images of Jāngulī are found in Tibet 1 and China 2.

(i)
Colour—White Symbol—Snake, or Vīṇā
Mudrā—Abhaya

In two Sādhanas Jānguli is described as having one face and four arms. In both cases she is alike in all respects except for the weapons she carries in her hands. In one of the Dhyānas she is described as follows:

"Ātmānam Ārya-Jāngulīrūpām sarvasuklām caturbhujām ekamukhām jaṭāmukuṭinīm suklām suklavasanottarīyām sitaratnālankārabhūṣitām suklasarpairvibhūṣitām sattvaparyanke upaviṣṭām mūlabhujābhyām viṇām vādayantīm dvitīyavāmabhujena sitasarpadhāriṇīm aparadaksiņenābhayapradām candrāmsumālinīm dhyāyāt..."

Sādhānamālā, p. 253.

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^{1.} Getty: GNB, p. 123

^{2.} Clark: TLP, II, pp. 204, 217, 281

"The worshipper should meditate himself as Ārya Jāngulī who is all white in complexion, four-armed, one-faced, wears the Jaṭāmukuṭā and a white scarf. She is decked in white ornaments of gems and white serpents and rests on an animal. She plays on the Viṇā with the two principal hands, carries the white snake in the second left and exhibits the Abhaya mudṛā with the second right, and is radiant like the moon."

In a second Sādhana she is said to exhibit the Varada mudrā in the second right hand. Fig. 137 illustrates a Nepalese drawing of the two-armed form of Jāngulī.

(ii)

Colour-Green

Mudrā-Abhaya

Symbols—Triśūla, Peacock's feathers and Snake.

The second variety resembles the first in many respects, but the Sādhāna ¹ does not mention the animal-seat or the particular Āsana in which Jāngulī should stand or sit. The symbols also are different namely, the Triśūla, peacock's feathers and the snake. The mudrā, however, is the same Abhaya mudrā.

(iii)

Faces-Three

Arms-Six

Vāhana—Snake

Colour—Yellow

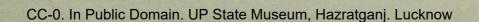
The third variety of Jāngulī has three faces and six arms. Two Sādhanas in the Sādhanamālā, one in prose, and the other in verse, describe this form. The Dhyāna contained in one of these runs as follows:

"Ārya-Jāngulīm ātmānam jhaţiti niṣpādayet pitām, trimukhām ṣaḍbhujām nīlasitadakṣinetaravadanām khaḍgavajrabānadakṣinahastatrayām satarjanīpāśaviṣapuṣpakārmukavāmakaratrayām sphītaphanāmanḍalaśiraḥsthām sarvadivyavastrābharanabhūṣitām kumārilakṣanojjvalām Akṣobhyākrāntamastakām dhyātvā..."

Sādhanamālā, p. 248

"The worshipper should quickly conceive himself as Ārya-Jāngulī, who is yellow in colour, three-faced, and six-armed. Her faces to the right and left are blue and white. She carries the sword, the Vajra and the arrow in the three right hands, and the Tarjanī with the noose, the blue lotus and the bow in the three left hands. She rests on the expanded hood of the serpant, is decked in celestial ornaments and dress, is resplendent with the auspicious marks of a virgin, and bears the image of Aksobhya on head. Thus meditating..."

1. Sādhana No. 121, Sādhanamālā p. 251.



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The Hindu goddess Manasā or Viṣahari has a marked resemblance to the appearance of Jāṅguli and some of the Dhyānas in the Hindu Tāntric works for the goddess distinctly give her the epithet of "Jāṅguli".

3. EKAJATĀ.

Colour—Blue Appearance—Terrible
Attitude—Pratyālīdha

Ekajaṭā is one of the most powerful goddesses in the Vajrayāna pantheon. It is said in the Sādhanamālā that if a person listens to her mantra but once, he is at once freed from all obstacles and is attended always with good fortune, his enemies are destroyed and he becomes religiously inclined, even attaining the level of a Buddha. Four Sādhanas in the Sādhanamālā dovoted to the worship of Ekajaṭā, describe three different forms of the goddess. She may have one face with two, four or eight arms.

The main features of the goddess are given in one of the Sādhanas, the Colophon of which asserts that the Sādhana has been restored from Tibet (Bhoṭa) by Ārya Nāgārjuna, who was famous in the mediæval ages as one of the eighty-four Siddhapuruṣas of India. The general description of the goddess given in the Sādhana is as follows:

"Kṛṣṇavarṇā matāḥ sarvāḥ vyāghra-carmāvṛtāḥ kaṭau I Ekavaktrāḥ trinetrāśca piṅgordhvakeśamūrdhajāḥ II Kharvā lambodarā raudrāḥ pratyāliḍhapadasthitāḥ I Saroṣakarālavaktrā muṇḍamālāpralambitāḥ II Kuṇapasthā mahābhimā Maulāv-Akṣobhyabhūṣitāḥ I Navayauvanasampannāḥ ghorāṭṭahāsabhāsvarāḥ II Viśvapadmopari sūryye cintaniyāḥ prayatnataḥ" II

Sādhanamālā p. 266.

"All these (three) forms (of Ekajatā) are of blue colour, have the tiger-skin round their loins, are one-faced and three-eyed, and have brown hair rising upwards on their head. They are short, potbellied, wrathful and stand in the Pratyālīdha attitude, they have faces distorted with anger; with garlands of heads hanging from their necks, they rest on corpses, are terrible in appearance and bear the image of Akṣobhya on the crown. They have youthful bloom and laugh horribly and they should be conceived on the orb of the sun over the double lotus."

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This general description only applies to the following three forms of Ekajatā with one face and two, four or eight arms:

- (i) When two-armed, she carries the Kartri and the Karota (skull-cup) in her two hands (Fig. 138).
- (ii) When four-armed, Ekajaṭā carries the arrow and the sword in the two right hands and the bow and the skull in the two left. In two other Sādhanas describing the four-armed variety, her appearance undergoes a slight modification. Here she holds in the first pair of hands the Kapāla and the Kartri, while the other pair shows the Utpala and the sword. She may hold also the rosary instead of the sword (Fig. 139).
- (iii) When eight-armed, she carries the sword, the arrow, the Vajra and the Kartri in the four right hands and the bow, the Utpala, the Parasu and the skull in the four left hands.

Images of Ekajatā are found in almost all Buddhist countries of the North. She is known in Tibet 1 as well as in China 2.

4. VIDYUJJVĀLĀKARĀLĪ.

Faces—Twelve Arms—Twenty-four Colour—Blue Āsana—Pratyālīḍha Vāhana—Indra, Brahmā, Viṣṇu and Śiva

SYMBOLS:

		Right					Left	
1.	Khadga		Dart		1.	Bow	7.	Wine-glass
2.	Vajra		Mudgara		2.	Noose	8.	Utpala
3.	Cakra	9.	Mūṣala	-	3.	Tarjanī	9.	Bell
4.	Jewel	10.	Kartri		4.	Banner	10.	Paraśu
5.	Aṅkusa	11.	Damaru		5.	Mace	11.	Brahmaśiras
6.	Arrow	12.	Rosary		6.	Triśūla	12.	Kapāla

Another variety of Ekajaṭā is known as Vidyujjvālākarālī, who is said to have originated from the sweat of Buddha. This form of Ekajaṭā, with twelve faces and twenty-four arms, is rarely met with in sculptures either in stone or in bronze. The Dhyāna is rather long and it describes the goddess vividly thus:

"Dvādasamukhām mahākṛṣṇavarṇām caturvimsatibhujām caturmārasamākrāntām svetakapālopari pratyālīḍhapadām mahāpralayāgnisamaprabhām vivṛtāsyām hāhākārām lalajjihvām saroṣām vikṛtakoṭibhimabhṛkuṭitaṭodbhrūnetracaladvartulām bhayasyāpi bhayankarim

^{1.} Gordon: ITL, p. 76, Getty: GNB, pp. 125-126

^{2.} Clark: TLP, II, p. 284

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mārnisakoţiarīm kapālamālā śirasi bhūṣitām vyāḍairalankṛtām ṣanmudropetām prathamamukham mahākṛṣṇam tathā dakṣiṇamukhapañcakam sitapitaharitaraktadhūmravarṇañca, vāmamukhapañcakam raktasitapitaharitastaraktañca, ūrdhvamukham dhūmram vikṛtam kruddham, sarvamukhāni damṣṭrākarālavadanāni, trinetrāṇi, jvalitordhvapingalakeśāni, saroṣām kharvalambodarim pinonnatapayodharām vyāghracarmanivasanām dakṣiṇadvādaśabhujeṣu khaḍga-vajra-cakra-ratnacchaṭ-ānkuśa-śara-śakti-mudgara-mūṣala-kartri-ḍamaru-akṣamālikāñca, vāmadvādaśabhujeṣu dhanuḥ-pāśa-tarjani-patākā-gadā-triśūla-caṣaka-utpala-ghaṇṭā-paraśu-Brahm-aśiraḥ-kapālañca.

Suprahṛṣṭāṁ śavārūḍhāṁ nāgāṣṭakavibhūṣitāṁ I Navayauvanasampannāṁ hāhāṭṭahāsa-bhāsurāṁ II Piṅgograikajaṭāṁ dhyāyāt maulāv-Akṣobhya-bhūṣitāṁ II

Iti Vidyujjvālākāralināmaikajatāsādhanam "

Sādhanamālā, p. 257

"The worshipper should conceive himself as (Vidyujjvālākarālī) who has twelve faces, deep blue colour and twenty-four she tramples upon the four Māras (Brahmā, Viṣṇu, Siva and Indra), stands on white skulls in the Pratyalidha attitude, is terrible like the Fire of Destruction, has a wide open mouth from which comes the sounds of 'ha' 'ha'. She has protruding tongue, is wrathful, has eyes round and moving, and her forehead is distorted owing to the frequent contortions of the brows. She is more aweinspiring than Awe itself, and her head is decorated with a garland of skulls; she is decked in ornaments of snake; and is endowed with the six auspicious symbols; her first face is of deep blue colour and the five faces to the right are white, yellow, green, red and smoky in colour; the five faces to the left are of red, white, yellow, green and whitish red colour. The face on the top is of the colour of smoke, distorted and displays anger. All her faces look terrible with bare fangs and three eyes; her brown hair rise upwards in the shape of a flame; she is short and has a protruding belly. Her breasts are full and heaving; she is clad in tiger-skin, and carries in her twelve right hands, 1. the sword, 2. the thunderbolt, 3. the discus, 4. the jewel, 5. the elephant-goad, 6. the arrow, 7. the dart, 8. the hammer, 9. the pestle, 10. the saw, 11. the drum and 12. the rosary; and in her twelve left hands she has 1. the bow, 2. the noose, 3. the raised index finger, 4. the flag, 5. the mace, 6. the trident, 7. the wine-glass, 8. the blue lotus, 9. the bell, 10. the axe, 11. the severed head of Brahma, 12. and the skull. In an extremely happy 196

mood she rides a corpse, is youthful, appears resplendent with terrible laugh, wears a Jatāmukuṭa, which is brown and fiery and which bears the image of Akṣobhya on it."

Here ends the Sādhana for Vidyujjvālākarālī, another form of Ekajaṭā."

5. PARNASABARĪ.

Colour-Yellow

Faces-Three

Arms-Six

Vāhana—Vighnas

Āsana—Pratyālīdha

The worship of Parnasabari, it is believed, is effective in preventing out-breaks of epidemics and in assuring safety to the terror-striken. The epithet 'Piśaci' given in the mantra shows that she was regarded as one of the demi-gods, half human, half divine. Two Sādhanas in the Sādhanamālā describe two forms of the goddess, one with the image of Akṣobhya on the crown and the other with that of Amoghasiddhi. In one, her faces are lit with pleasant smiles, and in another she smiles but has an irritated expression all the same. Curiously enough, the two images that have been discovered in Eastern Bengal, both have the effigies of Amoghasiddhi on the crown. The Dhyāna describing Parnasabari of yellow colour with the image of Akṣobhya on her crown, runs as follows:

"Bhagavatīm pītavarņām trimukhām trinetrām ṣaḍbhujām prathamamukham pītam, dakṣiṇam sitam vāmam raktam, lalitahāsinīm sarvā lankāradharām parṇapicchikāvasanām, navayauvanoddhatām pīnām... dakṣiṇabhujaiḥ vajraparaśuśaradhāriṇīm vāmabhujaiḥ satarjanikāpāśaparṇapicchikādhanurdhāriṇīm puṣpāvabaddhajaṭāmukuṭastha-Akṣobhyadhāriṇīm sūryyaprabhāmaṇḍalinīm adho vighnān nipātya sitapadmacandrāsane pratyālīḍhasthām, hṛdvāmamuṣṭitarjanyādho vighnagaṇān santarjya dakṣiṇavajramuṣṭiprahārābhinayām...bhāvayet.

Parņaśabari-Sādhanam"

Sādhanamālā, pp. 306-307.

"The worshipper should conceive himself as (Parnasabari) of yellow complexion, with three faces, three eyes and six arms. Her first face is blue, the right white and the left red, and she smiles in a pleasing manner. She is decked in all sorts of ornaments, bears a garment of leaves, is arrogant in her youthful bloom, is stout in appearance and carries in her right hands the Vajra, the Parasu and the arrow, and in her left the Tarjani with the noose, the cluster of leaves and the bow. Her Jatāmukuṭa is decorated with flowers and the image of Akṣobhya; she has the effulgence of the sun as her aureole, stands in

the Pratyālīḍha attitude on the moon over the white lotus, trampling under her feet the Vighnas. She threatens the host of (other) Vighnas with the clenched fist of the left hand exhibiting the Tarjanī against the chest, and shakes her right fist at (the host of the Vighnas)..."

The mutilated image (Fig. 140) in the Indian Museum, with three faces and six arms trampling upon Ganeśa, probably represents this form of Parnaśabari, as the word 'Vighna' in the Sādhanamālā often refers to Ganeśa. The above-mentioned Sādhana, further states that Parnaśabari may have an alternative form with four arms and the image of Akṣobhya on the crown, in which case she will carry the Vajra and the Paraśu in the two right hands, and the Tarjani with the noose, and the cluster of leaves in the two left, omitting the bow and the arrow.

Images of Parnasabari are also found in Tibet 1 and in China 2.

6. PRAJNĀPĀRAMITĀ

Prajñāpāramitā is the embodiment of the Mahāyāna Scripture of the same name which was, according to the Buddhist tradition, restored from the nether regions by Nagarjuna in the second century A. D. Buddha is said to have entrusted this Book of Transcedental Knowledge to the care of the Nagas in the nether regions, as in his time people were not sufficiently intelligent to grasp the true meaning of the doctrines it contained. The worship of Prajñaparamita was very popular among the Buddhists, and Arya Asanga is credited to have composed one of the Sadhanas for her worship which is said to confer wisdom Nine Sādhanas in the Sādhanamālā and erudition on her devotees describe the procedure of her worship, and of these only two are assigned to the kula of the Dhyani Buddha Aksobhya. She too, like Manjuśri, could not be assigned to any one of the Dhyani Buddhas because the Prajñāpāramitā scripture was chronologically earlier than the Dhyāni Buddhas. The two Sadhanas describe the white and the yellow forms of the goddess. Images 3 of Prajñāpāramitā are found in Tibet 4 and China 5.

(i) SITAPRAJNĀPĀRAMITĀ
Colour—White Āsana—Vajraparyaṅka
Symbols—Lotus and Book

Only one Sādhana in the Sādhanamālā describes the form of white Prajñāpāramitā with the image of Aksobhya on the crown. She is two-

- 1. Gordon: ITL, p. 71; Getty: GNB, pp. 134-135.
- 2. Clark: TLP, II, p. 278
- 3. See Bhattasali : IBBS, p. 42.
- 4. Getty: GNB, pp. 131-132.
- 5. Clark: TLP, II, pp. 140, 160.

armed, one-faced, sits in the Vajraparyanka attitude on a white lotus, and carries the red lotus in the right hand and the Prajñāpāramitā Book in the left. She is decked in all sorts of ornaments, has a beautiful face and pleasant expression, unlike other emanations of Akṣobhya. The Dhyāna runs as follows:

"Dvibhujām ekavadanām sitavarņām manoramām I Ardhacarcarakesānca svetāmbhoruhasamsthivām II Padmam daksiņahaste tu raktavarņam vibhāvayet I Prajnāpāramitām vāme vajraparyankasamsthitām II Sarvalānkārasampūrņām bhāvayennābhimandale I Ankārajnānasambhūtām paramānandakārinim II Aksobhyamudritā ceyam.

Sukla-Prajñāpāramitā-Sādhanam".

Sādhanamālā, pp. 310-311.

The worshipper should meditate on the navel the form of Sitapra-jñāpāramitā, as two-armed, one-faced, white in colour, and beautiful in appearance, with half curly hair, as sitting on the white lotus, carrying in her right hand the red lotus, and the Prajñāpāramitā Book in her left. She sits in the Vajraparyanka attitude, and is decked in all sorts of ornaments. She originates from the knowledge of the letter 'Am' and releases immense delight... This goddess is stamped with the image of Akṣobhya (on the crown)."

(ii) PĪTAPRAJNĀPĀRAMITĀ

Colour-Yellow

Mudrā-Vyākhyāna

Distinctive Mark-Book on lotus to the left.

The yellow variety of Prajnaramita with the effigy of Aksobhya is identical in form with the one described above, except with regard to the colour and the mudra. She is yellow in complexion, bears the image of Aksobhya on her Jaṭamukuṭa, wears celestial ornaments, and her two hands display the Vyakhyana attitude. On a lotus to her left rests the scripture Prajnaparamita 1.

The celebrated image of Prajnaramita (Fig. 141) of Java belongs to this variety, and tallies in all details with the description given in the Dhyana.

and the same

^{1.} Sādhana No. 158, Sādhanamālā, p. 321

(iii) KANAKAPRAJNĀPĀRAMITĀ

Colour—Golden Mudrā—Dharmacakra Āsana—Vajraparyaṅka Symbol—Book on lotus on two sides.

This form of Prajñāpāramitā is identical in all respects with one of the forms described previously. The difference lies in the fact that although she exhibits the Dharmacakra mudrā with her two hands, there are two books on two lotuses rising from under her two arm-pits. She is golden in colour ¹. The Java figure of Prajñāpāramitā illustrated previously has only one lotus bearing the book in her left, but the Indian Museum image (Fig. 142) with two lotuses on either side, each bearing a manuscript, may definitely be identified with this variety of Prajñāpāramitā.

7. VAJRACARCIKA

Asana—Dancing in Ardhaparyanka Arms—Six

Colour—Red Distinctive feature—Emaciated body

Vāhana—Corpse Appearance—Terrible

Only one Sādhana in the Sādhanamālā describes the form of Vajracarcikā and the Dhyāna contained therein runs as follows:

"Vajracarcikām trinetrām ekamukhīm ardhaparyankatāndavām mṛtakāsanasthām, kṛśāngīm damṣṭrotkaṭabhairavām naraśiromālāvibhūṣitakanṭhadeśām asthyābharanavibhūṣitām pañcamudrādhārinīm Akṣobhyamukuṭinīm vyāghracarmanivasanām muktakeśīm ṣaḍbhujām dakṣine vajrakhadgacakradhārinīm vāme kapālamanikamaladharām raktavarnām karmānurūpatah śuklādivarṇayuktānca dhyātvā"

Sādhanamālā, p. 395.

"The worshipper should conceive himself as Vajracarcikā, who is three-eyed and one-faced, dances in the Ardhaparyanka attitude on a corpse, is emaciated in appearance and looks terrible with bare fangs. Her neck is embellished by a garland of human heads, and she is decked in ornaments of bones, is endowed with the five auspicious symbols, bears the image of Aksobhya on the crown, is clad in garments of tiger-skin and has dishevelled hair. She is six-armed and carries in her three right hands the Vajra, the sword, and the Cakra and in her three left the Kapāla, the jewel and the lotus. She is red in colour but changes to white and other colours in accordance with the different purposes for which she is invoked. Thus meditating..."

^{1.} Sādhana No. 154, Sādhanamālā, pp. 313-314

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The accompanying sketch, (Fig. 143) gives a vivid idea of her terrible form, with the skeleton of her fleshless body showing through the skin in all its nakedness, and her vulture-like claws enhancing the flerceness of her appearance.

A statuette of this goddess is found in China 1.

8. MAHĀMANTRĀNUSĀRINĪ.

Colour—Blue Arms—Four
Mudrā—Varada

The remarks made in the case of Maha's stavati, an emanation of Amitābha and one of the Pañcarakṣā goddesses, apply to the case of Mahāmantrānusārini also. This goddess is another of the Pañcarakṣā goddesses, and as her colour is blue, she affiliates herself to the family of the Dhyāni Buddha Akṣobhya Only one short Sādhana describes her form, and the Dhyāna contained therein is as follows:

"Mahāmantrānusāriņī caturbhujaikamukhī kṛṣṇā dakṣiṇabhujadvaye vajravaradavatī vāmabhujadvaye paraśupāśavatī Hūṁkārabījā Akṣobhya-kirīṭinī sūryyāsanaprabhā ceti"

Sādhanamālā, p. 401.

"Mahāmantrānusārinī is four-armed and one faced, is blue in complexion, shows in her two right hands, the Vajra and the Varada mudrā and in her two left the Parasu and the noose. She originates from the syllable "Hūm", bears the image of Aksobhya on the crown, sits on and glows like the sun."

Images of this deity are known in Tibet 2 and China 3.

9. MAHĀPRATYANGIRĀ

Colour-Blue Arms-Six

One short Sādhana only is assigned in the Sādhanamālā to Mahapratyangirā. The Dhyāna describing her form is as follows:

"Mahāpratyaṅgirā kṛṣṇā ṣaḍbhujaikamukhā khaḍgāṅkuśavarada-dakṣiṇahastā raktapadmatriśūla-hṛdayasthasapāśatarjaniyuktavāmahastā Hūṁbījā Akṣobhyamukuṭā sarvālaṅkāravatī rūpayauvanasampannā".

Sādhanamālā, p. 402.

^{1.} Clark: TLP, II, p. 289.

^{2.} Gordon: ITL, p. 76

^{3.} As Mantrānudhāraņī she occurs in Clark: TLP, II, pp. 205-275.

"Mahāpratyangirā is blue in colour, six-armed, and one-faced. She shows in her three right hands the sword, the goad, and the Varada mudrā, and in her three left hands she holds the Tarjanī with the noose against the chest, the red lotus and the trident; she originates from the syllable "Hūm", bears the image of Aksobhya on her crown, is decked in all sorts of ornaments, and is young and beautiful.

Figs. 144 and 145 illustrate two Nepalese drawings of the goddess Mahāpratyangirā. They conform to the description given in the Sādhana. The ivory image from Nepal (Fig. 146) with innumerable heads is also worshipped as Mahāpratyangīrā. This goddess is found also in China 1.

10. DHVAJĀGRAKEYŪRĀ

Two Sādhanas in the Sādhanamālā describe two widely different forms of Dhvajāgrakeyūrā. In one the effigy of Akṣobhya on the crown is expressly mentioned, but in the other, the Dhyāni Buddha is absent. The weapons are also different, and in one case she is three-faced and in the other four-faced. In all other respects, however, the forms are identical.

Images of Dhvajāgrakeyūrā are found in China 2.

(i) Three-Faced.

Colour—Blue Faces — Three
Arms—Four Appearance—Terrible
Āsana—Pratyālīdha

The Dhyāna describing Dhvajāgrakeyūrā, with three faces and four arms and with the effigy of Akṣobhya, runs as follows:

"Dhvajāgrakeyūrā kṛṣṇā trimukhi caturbhujā raktaśyāmadakṣiṇavāmamukhi khadgapāśadhāridakṣiṇakaradvayā vajrāṅkitakhaṭvāṅgacakravāmahastadvayā ūrdhvapiṅgalakeśi śuṣkapañcamuṇḍālaṅkṛtaśiraskā vyāghrājinavasanā daṁṣṭrākarālamukhi pralambodari pratyāliḍhapadā sūryāsanaprabhā pitavastrakañcukini Hūṁbijā Akṣobhyamukuṭā."

Sādhanamālā, p. 403

"Dhvajāgrakeyūrā is blue in colour, three-faced, and four-armed, with the right and left faces of red and green colour (respectively). She carries the sword and the noose in the two right hands, and the Khatvānga stamped with a Vajra and the Cakra in the two left,

^{1.} Clark: TLP II, pp. 200, 289.

^{2.} Clark: TLP II, pp. 200, 289,

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has brown hair rising upwards on her head which is embellished by a row of five shrivelled heads. She wears garments of tiger-skin, and has faces distorted with bare fangs. She has a protruding belly, stands in the Pratyālīdha attitude, has her seat on and glows like the sun, wears yellow garments and jacket, originates from the syllable 'Hūm' and bears the image of Akṣobhya on the crown''.

(ii) Four—Faced
Faces—Four Arms—Four
Colour—Yellow

As already pointed out, Dhvajāgrakeyūrā has another form, with four faces and four arms carrying the sword and the Cakra in the two right hands, and the Tarjanīpāśa and the Mūṣala, marked with a Vajra, in the two left. A Triśūla hangs from her left shoulder. Her first face is yellow, left red, right white, and the face above is distorted and is of the colour of smoke. In all other respects her form is identical with the one described above.

Fig. 147 illustrates a Nepalese drawing of the goddess.

11. VASUDHĀRĀ

Mudrā—Varada Symbol—Ears of Corn
Colour—Yellow

Vasudhārā figures in the pantheon of the Mahāyāna Buddhists as the consort of Jambhala, the Buddhist god of wealth. Only three Sādhanas are devoted to her worship and in one of these only is she said to bear the image of Akṣobhya. The two others assign her to the Dhyāni Buddha Ratnasambhava. It may be noticed, by the way, that Vasudhārā is of a greater antiquity than the Dhyāni Buddhas themselves. The Dhyāna describing the goddess with the figure of Akṣobhya on the crown runs as follows:

"Vasudhārām Bhagavatīm dhyāyāt, kanakavarņām sakalālankāravatīm dvirastavarsākṛtim dakṣiṇakareṇa varadām, vāmakareṇa dhānyamañjarīdharām Akṣobhyadhāriṇīm. Purato Bhagavatīm Śrīvasundharām dakṣiṇato Vasuśriyam paścimataḥ Śrīvasumukhīm, vāmato Vasumatiśriyam; etāścādyākṣarabījāḥ svanāyikāsamānarūpāścintanīyāḥ."

Sādhanamālā, p. 421

"The worshipper should conceive himself as the goddess Vasudhārā of golden complexion and decked in all sorts of ornaments. She appears a young girl of twice eight years, exhibits the Varada mudrā in

1. Sādhana No. 210 in the Sādhanamālā, pp. 415, 416.

the right hand, carries the ears of corn in the left, and bears the image of Aksobhya (on the crown). In front of the goddess should be conceived Śrīvasundharā, in the right Vasuśrī, in the west Śrivasumukhī, and in the left Vasumatiśrī. These four goddesses originate from the first syllables of their names, and are identical in form with the principal goddess'.

Images of Vasudhārā are found in the Buddhist countries of the North including Tibet 1.

12. NAIRĀTMĀ.

Āsana—Dancing in Ardhaparyanka

Colour—Blue Appearance—Terrible

Vāhana—Corpse lying on its back. Symbols—Kartri and Kapāla.

Two Sādhanas in the Sādhanamālā describe her form, which is in many respects, similar to the form of Vajravārāhī with the Kartri and the Kapāla, the principal point of difference being the position of the corpse which forms their Vāhana, When it lies on its chest it is Vajravārāhī, but if it lies on its back the goddess is Nairātmā. There are other distinguishing features also. For instance, Vajravārāhī being an emanation of Vairocana, should bear the image of Vairocana on the crown; while Nairātmā, being an emanation of Aksobhya, should bear the image of Aksobhya instead. Moreover, the excrescence near the the right ear of Vajravārāhī must be absent in the case of Nairātmā. In all other respects there is a remarkable resemblance between the two. The Dhyāna in one of the two Sādhanas describe the form of Nāirātmā in the following terms:

"Śavahṛccandrasthārdhaparyaṅkanāṭyasthitāṁ Nairātmāṁ kṛṣṇāṁ ekamukhāṁ ūrdhvapiṅgalakeśāṁ Akṣobhyamukuṭiniṁ daṁṣṭrākarālalajjihvāṁ, dakṣiṇena kartridhāriṇiṁ, vāme kapālakhaṭvāṅgadhāriṇiṁ, raktavartulatrinetrāṁ pañcamudrāvibhūṣaṇāṁ (dhyāyāt)."

Sādhanamālā, p. 451

"The worshipper should conceive himself as Nairātmā who stands in the Ardhaparyanka in a dancing attitude on the moon over the chest of a corpse. She is blue in colour, has brown hair rising upwards, and bears the image of Aksobhya on her crown. Her face looks terrible with bare fangs and protruding tongue, and she carries the Kartri in the right hand and bears the Kapāla and the Khatvānga in the left. Her three eyes are red and round, and she is endowed with the five auspicious symbols."

^{1.} Gordon: ITL, p. 72; Getty: GNB, p. 174.

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The word 'Nairātmā' means 'no-soul' and is another name for Sūnya, in which the Bodhisattva merges on the attainment of Nirvāṇa. Gradually, the conception of Śūnya took the form of a goddess in whose embrace the Bodhisattva is said to remain in eternal bliss and happiness. Nairātmā gets the blue colour, because the colour of Śūnya according to the Buddhist tradition, is like the colour of the sky, which is blue.

The Indian Museum image No. 3941 (Fig. 148) is the only image of this goddess which conforms to the description given in the Sādhana just quoted. Here the goddess, in accordance with the Dhyāna, has a terrible appearance with canine teeth, garland of heads and three eyes rolling in anger. She stands on the corpse lying on its back, and dances in the Ardhaparyanka attitude. Burning flames radiate from her person, and her hair rise upwards in the shape of a flame. She is decked in the five auspicious symbols, the Kanthikā (torque), Rucaka (bracelets), Ratna (jewels), Mekhalā (girdle), and Bhasma (ashes) or the Sūtra (sacred thread) in the form of a garland of heads. She bears the image of her sire Akṣobhya on her crown and carries the menacing Kartri in the right hand. The left hand holding the Kapāla is broken. The Khatvānga, as usual, hangs from her left shoulder.

The Vāngīya Sāhitya Parishat bronze (Fig. 149) shows the above characteristics, but the Khaṭvānga is lost. It is lost in the same way as small weapons in Nepalese and Tibetan bronzes are often found missing. Nairātmā is popular in China ¹.

13. JÑĀNADĀKINĪ.

Colour—Blue

Faces-Three

Arms-Six

Kuleśa-Aksobhya

J̃nanadakini is the principal deity of the J̃nanadakini Mandala of the Nispannayogāvali. She is described thus:

"Jñānadākini nīlāsyā...savyam śuklam...vāmam raktaśṛṅgāram... dakṣiṇabhujatraye ūrdhvikṛtakhaṭvāṅgam paraśum vajrañca vāmatraye ghaṇṭāraktapūrṇakapālakhadgāḥ." NSP, p. 12

"Jñānadākinī has a blue face...the right is white...the left is red and amorous...In the three right hands she carries the raised Khatvānga, the axe and the Vajra. In the three left there are the bell, the cup full of blood and the sword."

Jñānadākini is represented in the Chinese collection 2.

^{1.} Clark: TLP, II, pp. 61, 238

^{2.} Clark: TLP, II, p. 237

14. VAJRAVIDĀRANI

Vajravidāraņī is described in the Dharmakoṣasaṅgraha of Amṛtānanda as follows:

"Vajravidāraņī pañcamukhī daśabhujā; dakṣe aṅkuśa-khaḍga-śara-vajra-varadā; vāme paśa-carma-dhanu-dhvaja-abhayā pratyālīḍhāsanā".

Dharmakosasangraha Fol. 44A.

"Vajravidāraņī is five-faced, ten-armed, carries in the right hands the goad, the sword, the arrow, the Vajra, and the Varada mudrā, and in the left the noose, the shield, the bow, the flag and the Abhaya pose. She stands in the Pratyālīdha attitude".

Fig. 150 illustrates a miniature painting of the goddess in the collection of Dr. Evans-Wentz.

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CHAPTER VIII

EMANATIONS OF VAIROCANA

According to the Sādhanamālā all the deities that emanate from the the Dhyāni Buddha Vairocana have generally the white colour or the colour assigned to Vairocana. Several goddesses have the images of Vairocana on their crowns, thus showing that they are all emanations of this particular Dhyāni Buddha. Some of the deities are expressly stated in the Sādhanas to be "Vairocanakulodbhavā" or "born of the family of Vairocana". The deities emanating from this Dhyāni Buddha are said to reside in the interior of the Caitya, since Vairocana, it may be remembered, is the lord of the sanctum of the temple or the Stūpa. Among the deities emanating from Vairocana Mārīcī seems to the first in importance and popularity. She is even regarded as the consort of Vairocana. Vairocana is distinguished from the other Dhyāni Buddhas by his white complexion and the Dharmacakra mudrā he dis plays in his two hands.

1. NĀMASANGĪTI

Colour-White

Face-One

Arms-Twelve

Āsana—Vajraparyanka

Pandit Amṛtānanda's Dharmakoṣasangraha gives the description of a most interesting god, named as Nāmasangīti. This description enables the students of iconography to identify a large number of his images that lie scattered throughout the Nepal valley and other Buddhist countries. This deity should be distinguished from the Nāmasangīti Mañjuśri who has already been described as one of the varieties of the Bodhisattva Mañjuśri. Like the goddess Prajñāpāramitā who is the embodiment of the Prajñāpāramitā literature, Nāmasangīti also seems to be the deification of the Nāmasangīti literature of the Buddhists. Pandit Amṛtānanda characterises Nāmasangīti as a Buddha but from the description and the illustration it would appear that he is a Bodhisattva. The elaborate ornaments, the fierce symbol of Khatvanga as also other Bodhisattva symbols do not befit a Buddha. Although the parental Dhyāni Buddha of Nāmasangīti is not expressly mentioned in the description of Amṛtānanda, he is brought here under Vairocana because of his white colour.

Images of Nāmasaṅgīti are to be found in large numbers in Nepal either in stone or in bronze and he is popular also in Tibet and China. Getty ¹ erroneously labels this deity as a "Dogmatic Form of Avalokiteśvara" and the names given to the various mudrās exhibited by the deity are also inaccurate. The Dhyāna as given in the Dharmakoṣasaṅgraha is quoted as follows:

"Nāmasangītināma (Bodhisattvah).

Ekavaktraḥ śvetavarṇaḥ dhyananayanaḥ smerananaḥ Jaṭamukuṭadharaḥ nanalaṅkaralaṅkṛtaḥ ṣaṇmudralaṅkṛtaḥ dvadaśabhujaḥ prathamabhyaṁ savyadakṣabhyaṁ hṛdayapradeśe abhayamudradvayaṁ, dvayābhyaṁ mukuṭopari kṛtañjalimudraṁ, dakṣatṛtiyena viśvavajropari khaḍgaṁ savyavāmacaturthābhyaṁ tarpaṇamudradvayaṁ, savyavāmapañcamābhyaṁ patrasthāmṛtakṣepaṇamudraṁ ṣaṣṭhasavyavāmābhyaṁ sapātradhyānamudraṁ vāmatṛtiyena savajrakhaṭvāṅgaṁ dadhānaḥ, kamalopari vajrāsanaḥ."

Dharmakosasangraha (A. S. B. MS.) Fol. 91

"The (Bodhisattva) Nāmsangīti.

"He is one-faced, white in colour, has eyes (half-closed) in meditation, a smiling countenance, the Jaṭāmukuṭa and various ornaments, is decked in the six auspicious ornaments, and twelve-armed. He exhibits in the first pair of right and left hands the two Abhaya mudrās against the chest; and in the second pair the Añjali (clasped hand) mudrā over the crown. The third right hand carries the sword on the double Vajra. The fourth pair exhibits the Tarpaṇa mudrās, the fifth pair shows the mudrā of sprinkling nectar from the vessel (Kṣepaṇa), and the sixth pair exhibits the Samādhi mudrā on which is the vessel (of nectar); the third left hand carries the Khaṭvānga with the Vajra; and he sits in the meditative pose on the lotus".

The image reproduced by Getty has lost the sword on the double Vajra and the Khatvānga with the Vajra carried in the third pair of hands by the deity.

Fig. 151 illustrates a Nepalese statuette of the deity.

2. MĀRĪCĪ

Mārīcī is invoked by the Lamas of Tibet about the time of sun-rise, which shows her connection with the sun. She too, like the Hindu Sun-god, has a chariot. Her chariot is drawn by seven pigs, while that of the sun is drawn by seven horses. Again, the charioteer of the sun is Aruna, who has no legs, but that of Mārīcī is either a goddess with no legs, or Rāhu—only the head without a body.

^{1.} Getty: GNB, pp. 66, 67.

There is a theory that Mārīcī and Vajravārāhī are the same, but it cannot be supported; for, whereas Vajravārāhi is actively associated in yab-yum with her consort Heruka, or Samvara an emanation of Aksobhya, Mārīcī invariably appears singly, and her consort is Vairocana himself, and not any emanation of a Dhyani Buddha. Again, Heruka rides a corpse lying on its chest, and accordingly, such a Vāhana has been given to Vajravārāhi, but Mārici is never known to tread upon a corpse, or even the prostrate body of a man. The images of Vajravārāhī always represent her as one-faced with an excrescence near the right ear, but Mārīcī, even when represented as one-faced is not known to have any excrescence on her face. Vajravārāhī according to the Dhyana, may have four arms, but Marici must have either two, eight, ten or twelve arms according to the Sadhana. Marici is always said to reside in the womb of a Caitya, whereas Vajravārāhī, being an abbess, may reside anywhere. The mantra for Vajravārāhi is "Om Sarva-Buddhadākiniye Vajravarnaniye hūm hūm phat phat svāhā" or "Om Vajravetāli hūm phat". Śāntideva gives the Dhārani for Mārīcī but the Dhāranī never refers to her as Vajravārāhī. The conception of Marici has a greater antiquity than the conception of either Vairavārāhi or Heruka. The union of Heruka and Vairavārāhi is the subject-matter of the Vajravārāhī Tantra, but no Tantra is assigned to Mārīcī. Vajravārāhī stands in the Ardhaparvanka in a dancing attitude on a corpse, but Mārīcī stands almost always in the Alīdha attitude and moves in a chariot, but she is never in the dancing attitude. Last but not the least, Vajravārāhī has been called a Dākinī, that is, an abbess who had attained perfection, (siddhi) and had become a deified woman, but Mārīcī is a goddess, first and last.

In view of these wide differences in form, character and accoutrements, the identity of the two goddesses Mārīcī and Vajravārāhī, can not be established. The only points of agreement between them are that both of them are emanations of Vairocana, and both sometimes have two arms and two legs.

Sixteen Sādhanas in the Sādhanamālā describe six distinct forms of Mārīcī. She may have one, three, five or six faces and two, eight, ten or twelve arms. She is generally accompanied by her four attendants, Vartālī, Vadālī, Varālī and Varāhamukhī. She is recognized generally by the sow face and the seven pigs that run her chariot. The needle and the string are her characteristic symbols, to sew up the mouths and eyes of the wicked. Images of Mārīcī are rather common in India. In her two-armed form of Aśokakāntā she accompanies Khadiravanī Tārā; amongst other varieties of Mārīcī, the form with three faces and

EMANATIONS OF VAIROCANA

eight arms, is extensively met with in sculptures ¹. Images of Mārīcī are found in Tibet ² and China ³.

Goddess Mārīcī is the principal deity in the Mārīcī Maṇḍala of the Niṣpannayogāvalī. The form described here is three-faced and six-armed. Sāśvata or Vairocana is said to be the spiritual sire of Mārīcī 4.

(I) ASOKAKĀNTĀ.

Vāhana—Pig

Colour-Yellow

Asana—Standing

Mudrā - Varada

Distinctive feature—Left hand touching the Asoka bough

Ordinarily, Mārīcī has two arms and one face. She is called Aśoka-kāntā when she holds the bough of an Aśoka tree in the left hand and exhibits the Varada mudrā in the right hand; but she is called Ārya-Mārīcī if she carries the needle and the string in her two hands. The Dhyāna describing the form of Aśokakāntā is stated below:

"Hemābhaśūkarārūḍhāṁ taptakāñcanabhāsvarāṁ I Līlayordhvasthitāṁ candrabimbāmbhoruhasaṁsthitāṁ II Aśokavṛkṣaśākhāgravilagnāṁ vāmapāṇinā I Bibhratiṁ varadākāradakṣiṇakarapallavāṁ II Dīptaratnopaśobhena maulinā Buddhaśekharāṁ I Svetavastrāṁ namasyāmi Mārīcīṁ abhayapradāṁ" II

Sādhanamālā, p. 306

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"I bow to Mārīcī who rides the sow of golden colour, whose complexion is like the colour of molten gold. She stands in a sportive attitude on the moon over the lotus, and holds with her left hand the bough of an Aśoka tree, and displays the Varada pose in the right. She bears the image of the Dhyāni Buddha (Vairocana) on the crown, is decorated with bright jewels, wears white garments and grants assurance of safety (to the world)".

An image of Aśokakāntā is referred to by Alice Getty 5.

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^{1.} Bhattasali: IBBS. p. 43f and Pl. XIII-XIV

^{2.} Getty: GNB, p. 133

^{3.} Clark: TLP, II, pp. 207, 286, 189, 201

⁴ NSP: pp. 40, 41

^{5.} Getty: GNB, p. 133.

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(II) ĀRYĀ-MĀRĪCĪ.

Symbols-Needle and String.

Arya-Marici is identical with Asokakanta except for the symbols she bears in her hands. As already stated, Aśokakanta has the Aśoka bough and the Varada pose, but Ārya-Mārīcī carries the needle and the string 1.

(III) MĀRĪCĪPICUVĀ.

Faces-Three Arms-Eight

Mārīcīpicuvā is also called Astabhujapīta-Mārīcī or Samksipta-Mārīcī. These two names denote two distinct varieties of Mārīcī, although both are endowed with three faces and eight arms and carry similar weapons in their hands. One Sadhana only is devoted to Maricipicuva, and it does not mention whether she should be accompanied by the four goddesses as usual. She holds the needle and the string in the first pair of hands, the Ankusa and the noose in another pair, the bow and the arrow in the third pair, and the Vajra and the Asoka flower in the fourth pair. She has three faces, each displaying a mixture of three different sentiments (Rasa). The Dhyana in verse runs as follows:

''Śṛṇgāravīrasaddharṣair-jāmbūnadasamaprabhāṁ I Madhyendranilavarnāsyām bhayabibhatsaraudrakaih II Karunādbhutaśāntaiśca sphațikendvitarānanām I Trivimoksamukhaistryaksām dharmasambhoganirmitām II Pītābharaṇasadvastrām mayūkhasukhavāsinīm I Sucyākṣāsyāni sīvantīm badhnantīm mukhacakṣuṣī II Hrdgalenkuśapāśābhyām bindhantīm bānakārmukaiņ I Vajreņa dusthrdbhitvāśokenāsecanāparām II... Prajñopāyapadākrāntām Māricim bhāvayedvrati II

Māricipicuvā-Sādhanam''.

Sādhanamālā pp. 297-298.

"The worshipper should conceive himself as Mārīcīpicuvā who displays the sentiments of Śringāra, Vīra, and Harsa in one of her faces, which is of the colour of Jambunada (gold). In the middle face which is of the colour of the Indranila gem, the sentiments of Bhaya, Bibhatsa, and Raudra are displayed; and in the third face of crystal colour, the sentiments of Karuna, Adbhuta and Śanta appear. She has three eyes in each one of her three faces, which give freedom from the three great evils. Her essence is made of Dharmakāya and Sambhogakāya. She

^{1.} Sādhana No. 147 in the Sādhanamālā, p. 305.

is clad in garments of yellow colour and resides happily in the mass of rays. She sews up the eyes and the mouths of the wicked with the needle and secures them with the string. She strikes their hearts with the Ankuśa, draws them by the neck with the noose, pierces them with the bow and the arrow, and shatters their hearts to pieces with the Vajra, and then sprinkles water with the leaves of Aśoka...She tramples under her feet Prajñā and Upāya."

Aṣṭabhuja-Mārīcī or Samkṣipta-Mārīcī is yellow in colour, wears red garments, is decked in various ornaments, bears the image of Vairocana on the crown and resides within the cavity of a Caitya. Her three faces display three different sentiments. The first, or the principal face displays passionate love, and is of the colour of gold. The second, or the left face is distorted, sow-like, has the colour of the Indranīla gem, displays wrath and looks terrible with bare fangs and protruding lips. The third or the right face is of deep red colour, glows in heavenly splendour and displays the sentiment of Śānta. She rides a chariot drawn by seven pigs, stands in the Ālīḍha attitude, and appears a virgin in the fulness of youth. Below the seven sows is the fierce Rāhu, who devours the sun and the moon. She is surrounded by the four attendant goddesses, Varttāli, Vadāli, Varāli and Varāhamukhī.

- (i) Varttāli has red complexion, the sow-face and four arms. She wears red garments, is decked in all sorts of ornaments, and carries the noose and the Asoka in the two left hands and the Vajrānkuśa and the needle in the right.
- (ii) Vadāli has many features in common with Varttāli, but her colour is yellow and she carries the noose and the Vajra in the two left hands and Aśoka and the needle in the right.
- (iii) Varāli is identical with Vadāli, except that she holds the Vajra and the needle in the two right hands and the noose and the Asoka in the left.
- (iv) Varāhamukhī wears the same garments and the same ornaments as Vadāli and Varāli, but her complexion is ruddy, and she carries the Vajra and the arrow in the two right hands and the Aśoka and the bow in the left.

It is very curious that almost all the images of Mārici known so far, belong to this variety. In actual images, a legless lady charioteer may sometimes be met with instead of Rāhu, while some images retain the charioteer as well as Rāhu. Two images of the eight-armed variety of Mārici are in the Dacca Museum, two

are in the Indian Museum (Figs. 152, 153) Calcutta, and the one (Fig. 154) which is reproduced in many works of art, was discovered at Sarnath and is now deposited in the Lucknow Museum, while a sixth has been discovered in Orissa. Besides these, several other images of Mārīcī are available in the museums at Rajshahi and Sarnath. All these images are three-faced and eight-armed, and some of them are very fine specimens of art. In the more artistic and accurate images the three sentiments have actually been depicted by the sculptors. A study of these images will show that though the sculptors generally follow the Sādhana in all details, yet they are not always so scrupulous in the case of the four attendant goddesses who are sometimes two-armed, and sometimes, though four-armed, do not carry the symbols prescribed by the Sādhanamālā.

(IV) UBHAYAVARĀHĀNANA

Faces—Three Arms—Twelve

Asana-Ālīdha Distinctive mark-Two Sow-faces

She has been given this name because, unlike all other three-faced forms of Mārīcī, both her right and left faces are like that of a She is clad in tiger-skin, has red complexion, a jewelled headdress, a red scarf and is decked in all sorts of ornaments. She resides within the womb of a Caitya, stands in the Alidha attitude, and is endowed with three faces, each with three eyes, and twelve arms. The principal face smiles with delight, is peaceful in expression and display the emotion of love, while the two side ones are distorted sowlike. The face to the left is red, and is paid homage to by a deity carrying the Vajra and the Mudgara; the face to the right has a reddish effulgence like that of Saindhava salt, and is paid homage to by Purandara (Indra) who carries the Vajra and the noose. In her six left hands she shows the Tarjani against the chest, the Asoka bough, the Vajrānkuśa, the Kapāla, the head of Brahmā and the vessel, and in the six right hands the needle, the Ankuśa, the Bhindipāla (spear), the sword, the Kartri and the Staff stamped with a Vajra. She bears the image of Vairocana on her crown, and tramples under her feet the Hindu gods, such as Hari (Viṣṇu), Hara (Śiva), Hiraṇyagarbha (Brahmā) and others. The guardians of the quarters all pay homage to this

It may be pointed out here that the Sādhana is reticent about the chariot, the seven sows that run it, and about the four attendant goddesses, Varttāli, Vadāli, Varāli and Varāhamukhī 1.

^{1.} Sādhana No. 145 in the Sādhanamālā, pp. 299-302.

(V) DAŚABHUJASITA-MĀRĪCĪ.

Faces-Five

Colour-White

Arms-Ten

Legs - Four

Two Sādhanas in the Sādhanamālā describe her form which is tenarmed, and white in colour. The most important feature of this variety is that she is endowed with four legs. She has five faces. The principal face is white, the right is blue, the left is red and distorted sow-like, the face behind is green, and the face above is yellow and bears the Triśikhā (three tufts of hair) and the Jaṭāmukuṭa. The five right hands hold the sun, the blue Vajra, the arrow, the goad and the needle while the five left hands carry the moon, the bow, the Aśoka bough, the noose with the Tarjanī and the string. She rides a chariot drawn by seven pigs, and tramples under her feet the four Hindu gods Indra, Śiva, Viṣṇu and Brahmā. She bears the effigy of Vairocana on her crown.

The Sādhanas further add that she should be accompanied by three other goddesses of whom the first is blue in colour, and rides upon a Makara. Her face is mis-shapen like that of a sow, and she carries the Vajra in one hand and the Tarjani in the other.

The second goddess appears to the right of Marici, wears celestial ornaments, is ruddy in colour with one face mis-shapen like that of a sow.

The third goddess appears to the left of Marici. She is of red colour, with one face mis-shapen like that of a sow, and four arms. The two principal hands are engaged in drawing to the full the bow charged with an arrow, while the remaining two hold the Vajra in the right and the Aśoka bough in the left.

Below the seven pigs drawing the chariot are the Navagrahas or the Nine Planets, and various diseases and disasters in human shape lie flat on the ground 1.

The Sadhanas do not give the names of the attendant deities, which are only three in number. It is possible that these three are the members of the Varttali group. Fig. 155 illustrates a Nepalese drawing of this variety of Marici.

Sādhana No. 139 in the Sādhanamālā, pp. 285-286.

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BUDDHIST ICONOGRAPHY

(VI) VAJRADHĀTVĪŚVAR ĪMĀRĪCĪ.

Faces—Six Asana—Alidha

Arms-Twelve Appearance-Terrible

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When six-faced and twelve-armed, Mārīcī is invoked in three different forms and under three different names: Vajradhātvīśvarī Mārīcī. Uḍḍiyāna Mārīcī, and Vajravetālī. These three forms are classed together here because of their marked resemblance. They differ however in minor details and in respect of the weapons they carry in their hands.

The features that are common to all the three may be summarised from the Sādhanas as follows. They are all endowed with six faces and twelve arms. The first five faces are respectively of red, blue, green, yellow and white colour. The face on the top is mis-shapen like that of a sow, and is blue in colour. All the three are said to reside in the womb of a Caitya; they stand in the Ālīdha attitude and bear the image of Vairocana on the crown. They present a terrifying spectacle with three eyes, protruding tongue, bare fangs, serpents for ornaments and garments of tiger-skin.

Vajradhātviśvari carries in her six right hands, 1. the sword, 2. the Mūṣala, 3. the arrow, 4. the goad, 5. the Vajra and 6. the Paraśu, and in the six left 1. the noose, 2. the Kapāla, 3. the Aśoka bough, 4. the severed head of Brahmā, 5. the bow and 6. the Triśula.

Uḍḍiyāna Mārīcī holds the Cakra in one of her right hands, instead of the goad, and the Khaṭvāṅga-Kapāla in one of the left hands instead of only the Kapāla. Vajravetālī in one of her right hands holds the crossed double thunderbolt instead of the goad or the Cakra, and in one of the left the noose instead of the Kapāla or the Khaṭvāṅga-Kapāla. All the other hands carry the same weapons in all the three cases 1.

3. USNĪSAVIJAYĀ

Colour—White Faces—Three Arms—Eight
Identification mark—Buddha on lotus.

Like Mārīci, Uṣṇiṣavijayā is also said to bear the image of Vairo-cana on her crown and to reside within the womb of a Caitya. She is one of the most popular deities of the pantheon, and almost every temple in Nepal contains her image. The most artistic specimen, however, belongs to the Indian Museum, Calcutta. A miniature Caitya

1. Sādhana No- 136 in the Sādhanamālā, p. 280

on the top of the image of Uṣṇiṣavijayā signifies that she is an offspring of Vairocana who resides in the centre of the Caitya. It is not improbable that Uṣṇiṣavijayā is the deified form of the Dhāriṇi of the same name included in the group of twelve Dhāriṇi goddesses. She may thus represent the deified form of the Uṣṇiṣavijayā Dhāriṇi. Several Sādhanas describe her form and the Dhyāna contained in one of these is given below:

"Śuklām trimukhām trinetrām navayauvanām nānālankāradharām aṣṭabhujām Bhagavatīm cintayet; pītakṛṣṇadakṣiṇetaravadanām; dakṣiṇacaturbhujaiḥ viśvavajra-padmastha-Buddha-bāṇa-varadamudrādharām, vāmacaturbhujaiḥ cāpa-tarjanīpāśa-abhayahasta-pūrṇakumbhāḥ; caityaguhāgarbhasthitām, Vairocanamukuṭinīm niṣpādya..."

Usnīsavijayā-Sādhanam."

Sādhanamālā, p. 394

"The worshipper should conceive himself as (Uṣṇ̄iṣavijayā) who is white in complexion, three-faced, three-eyed, youthful and is decked in many ornaments. Her right and left faces are respectively of yellow and blue colour. Her four right hands display the Viśvavajra, Buddha on lotus, the arrow and the Varada pose, and her four left hands show the bow, the noose with the Tarjanī, the Abhaya pose and the well-filled water-vessel. She resides in the womb of the Caitya, and bears the image of Vairocana on the crown. Thus meditating..."

The statuette (Fig. 156) of Uṣṇiṣavijayā in the Indian Museum, Calcutta, agrees almost in all details with the description given in the Sādhana. The attitude in which she sits here is the Vajraparyanka attitude.

The other illustration (Fig. 157) is the reproduction of a painting contained in an illuminated manuscript of Pañcarakṣā in the possession of Dr. W. Y. Evans-Wentz. In it, the right hand which ought to have carried the Viśvavajra or the crossed thunderbolt, carries the jewel instead. In all other respects the painting follows the description of the Sādhana most accurately.

Images of this deity are also found in Tibet 1 and China 2.

4. SITĀTAPATRĀ APARĀJITĀ

Faces-Three

Arms-Six

Colour-White

One Sādhana only is devoted to the worship of this deity. The word "Vairocananāyakām" in the Sādhana shows that she also belongs

^{1.} Getty: GNB, p. 135,

^{2.} Clark: TLP, II, p. 286

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to the family of the Dhyani Buddha Vairocana. She is mild in nature except for the eyes, which display anger. The Dhyana describes her form in the following manner:

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"Sitātapatrāpārājitām Bhagavatim trimukhām sadbhujām, pratimukham trinayanām, suklām nīlārunadaksinavāmamukhīm, cakrānkuśadhanurdharadaksinakarām sitavajraśarapāśatarjanīdharavāmakarām sakrodhadrstikām sarvagrahavidhvamsinim divyālankāravastravatim Vairocananāyakām dhyātvā..." Sādhanamālā, p. 395

"The worshipper should conceive himself as goddess Sitātapatrā Aparājitā, who is three-faced, six armed, and has three eyes in each of her faces. She is of white colour. Her faces to the right and left are respectively of blue and red colour. She carries in her three right hands the Cakra, the goad and the bow, and in the three left the white Vajra, the arrow and the noose with the Tarjani. She has angry looks, destroys all sorts of evil spirits (Grahas lit. Planets), wears celestial ornaments and garments, and is led by Vairocana. Thus meditating..."

This goddess is called Sitātapatrā Aparājitā "The Invincible Goddess with the White Parasol" and should be distinguished from the other Aparajitā who has an entirely different form and is yellow in colour. Fig. 158 illustrates a Nepalease drawing of the deity Sitātapatrā Aparājitā 1.

As Sitātapatrā this deity is known in Tibet 2 and China 3.

5. MAHĀSĀHASRAPRAMARDANI

Colour-White

Arms-Six

Mahāsāhasrapramardanī is another goddess of the Pañcarakṣā group, and is assigned to Vairocana exactly in the same way as Mahāśitavati and Mahāmantrānuśāriņi are affiliated respectively to Amitābha and Aksobhya. Her form is different from that in which she is worshipped in the Pañcarakṣā Maṇḍala. Here the Dhyāna describes her form in the following terms:

"Mahāsāhasrapramardanīm ātmānam dhyāyāt; śuklām ekamukhīm ṣaḍbhujām; dakṣiṇatribhujeṣu khaḍgabāṇavaradamudrāḥ vāmatribhujeşu dhanuḥpāśaparaśavaḥ; vicitrālankāradharām rūpayauvanaśṛṅgāravatim Vairocanakiriṭayuktām padmacandrāsanaprabhām".

Sādhanamālā, p. 400

1. Bhattasali: IBBS, p. 53, Pl. XVIII.

2. Gordon: ITL, p. 27; For Sitātapatrā Aparājitā see Getty: GNB, p. 136.

3. Clark: TLP, II, pp. 190, 202 under the title of Sitātapatrā.

"The worshipper should conceive himself as Mahāsāhasrapramardanī who is of white complexion, one-faced and six-armed. She carries in her three right hands the sword, the arrow and the Varada pose, and in the three left the bow, the noose and the Paraśu. She is decked in variegated ornaments, is young and beautiful, displays the sentiment of amour, bears the figure of Vairocana on her crown, sits on the moon over a lotus, and is radiant like the moon".

Images of this deity are found in Tibet 1 and China 2.

6. VAJRAVĀRĀHĪ

Āsana-Dancing in Ardhaparyanka

Characteristic feature—Excrescence near the right ear.

The union of Vajravārāhī with Heruka is the cult of the celebrated Cakrasamvara Tantra. One of the Sādhanas gives her the epithet of "Śrī-Herukadevasyāgramahiṣī" or "the first queen of the god Śrī-Heruka". She is also called a Dākinī and in the Buddhist Tantra this signifies any Śakti with whom the Yuganaddha (yab-yum) worship may be performed. It will not be out of place to mention here that Heruka is also associated with Vajrayoginī and their union is the subject of the great Heruka Tantra, but Vajravārāhī differs considerably from Vajrayoginī in form. If Vajravārāhī is the first queen of Heruka, there is no reason to suppose that Vajrayoginī may not be another. In fact, it has already been shown that Heruka in yab-yum form used to be associated with other goddesses, such as Nairātmā and Vajraśrinkhalā, as well. Vajravārāhī is represented as nude and as displaying intense and passionate love.

The name Vajravārāhī or 'adamantine sow' is given to her for the simple reason that she has an excrescence near her right ear which resembles the face of a sow. It is far more likely that Getty's story about Yun-gar's attack on the abbess and the monastery refers to Vajravārāhī than to Mārīcī; for while Mārīcī has one face which may be distorted sow-like, Vajravārāhī has a natural excrescence just near the right ear, which has gained for her the epithet 'Vajraghonā' in the Sādhanas. Another argument in favour of this is that, while Vajravārāhī is called a Dākinī, and is associated with four other Dākinīs, she may quite easily be an abbess, and therefore, a Siddha woman deified, and not a goddess. But Mārīcī is decidedly a goddess; she is Vajradhātvīśvarī and the consort of a Dhyāni Buddha.

^{1.} Gordon: 1TL, p. 76

^{2.} Clark: TLP, II, p. 275...

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Several Sādhanas, both long and short, describe two distinct forms of Vajravārāhī. who is also known as Buddhadākinī and Vajravairo-canī. She is either two-armed or four-armed. Even when two-armed she may have several forms according to weapons she carries in her two hands. In one Sādhana only is she said to emanate from the family of Vairocana, and bear the double Vajra on her head, but the others are silent as to her sire.

Images of this very popular goddess are found in Tibet 1 and China 2.

(I) VAJRAVĀRĀHĪ

Colour—Red Appearance—Nude Arms—Two Āsana—Pratyālīḍha Symbols—Vajra-Tarjanī and Kapāla.

Several Sādhanas in the Sādhanamālā describe two-armed forms of Vajravārāhī. Below is quoted a Dhyāna which gives a general idea of her form:

Ātmānam Bhagavatīm Vajravārāhīm dādimakusumaprakhyām dvibhujām dakṣiṇakareṇa vajratarjanīkākarām vāmena karoṭakhaṭvāṅgadharām ekānanām trinetrām muktakeśām ṣaṇmudrāmudritām digambarām pañcajñānātmikām sahajānandasvabhāvām, pratyālīḍhapadākrānta-Bhairava-Kālarātrikām sārdramuṇḍamālālaṅkṛtagātrām sravadrudhiram pibantīm bhāvayet.

Sādhanamālā, p. 425

"The worshipper should think himself as goddess Vajravārāhī whose colour is red like the pomegranate flower and is two-armed. She exhibits in her right hand the Vajra along with the raised index finger, and shows in the left the Kapāla and the Khatvānga. She is one-faced and three-eyed, has dishevelled hair, is marked with the six auspicious symbols and is nude. She is the essence of the five kinds of knowledge, and is the embodiment of the Sahaja pleasure. She stands in the Pratyālidha attitude, tramples upon the gods Bhairava and Kālarātri, wears a garland of heads still wet with blood which she drinks."

The Sādhana further adds that the four petals of the lotus on which she stands are occupied by the four goddesses Dākinī, Lāmā, Khandarohā and Rūpinī in the four cardinal directions beginning from the right. The four companions are of blue, green, red and white colour respectively, and they are all one-faced and four-armed. They all carry the Khatvānga, the Kapāla in the left hands and the Damaru and the Kartri in the two right hands.

Gordon: ITL, p. 80; Getty: GNB, pp. 131, 132.
 Clark: TLP, II, p. 238.

(II) VĀSYA-VAJRAVĀRĀHĪ

Symbols—Kartri and Kapāla Āsana—Dancing in Ardhaparyanka

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Vahana-Corpse lying on back

This form of Vajravārāhī is invoked in those rituals which are performed with the specific purpose of bewitching men and women, and is very popular in Nepal and other Buddhist countries. This form is almost identical with the one described above with the difference that here the goddess wields the Kartri in the right hand instead of the Vajra, along with the raised index finger. The left has the Kapāla like the previous one. The Khaṭvānga as usual hangs from her left shoulder just as it is seen in the Heruka and Nairātmā images. She stands in the attitude of dancing in Ardhaparyanka on a corpse instead of showing the Pratyālīḍha as in the previous case 1.

Fig. 159 illustrates a Nepalese drawing of the goddess. A beautiful statutte of Vajravārāhi is preserved in the Baroda Museum (Fig. 160).

(III) ĀRYA-VAJRAVĀRĀHĪ

Appearance—Terrible Āsana—Ālīḍha

Arms-Four

The four-armed form of Vajravārāhī is also similar to the forms mentioned before, and is called Ārya-vajravārāhī. The difference lies only in the attitude, number of arms, and the symbols carried in her hands. She carries in the two right hands the Vajra and the goad, and in the two left the Kapāla and the Tarjanī with the noose. She is one-faced and three-eyed, and appears terrible with contortions of eye-brows, the adamantine excrescence, and the protruding tongue, teeth and belly. She stands in the Ālīḍha attitude on the corpse, unlike the other forms of Vajravārāhī. The Khatvānga hangs from her left shoulder as usual ².

7. CUNDĀ

Colour-White Symbol-Book on Lotus.

Face—One

Arms-Two, Four, Sixteen, Eighteen and Twenty-six.

According to a definite statement ³ contained in the Nispannayogāvalī under the Mañjuvajra Maṇḍala, Cundā is affiliated to the Dhyāni

1. Sādhana No. 220 in the Sādhanamālā p. 433.

2. Sādhana No. 224 in the Sādhanamālā, pp. 437, 438.

3. Nispannayogāvalī, p. 52. Here Mañjuvajra is the same as Vairocara.

Buddha Vairocana, and thus Cundā is the spiritual daughter of Vairocana, and is required to be classed under the emanations of this very Dhyāni Buddha.

The name of the deity is spelt variously as Cundā, Cundrā, Candrā, Caṇḍā, and Cuṇḍrā. She is also called Cundavajrī. The spelling of Cundā as adopted by Foucher appears to be correct since her mantra as given in the Sādhanamālā: "Oṁ Cale Cule Cunde Svāhā contains the word Cundā in the vocative as Cunde. Under the circumstances the correct spelling and the name of the deity as Cundā may be taken as certain.

From the Sādhana it is not possible to ascertain the character of the deity or her origin. But from a reference in the Niṣpannayogāvalī it appears probable that the deity Cundā is the embodiment of the Buddhist Dhāriṇī work called the Cundādhāriṇī to which a reference is made by Śāntideva. The Niṣpannayogāvalī acknowledges altogether twelve Dhāriṇī deities and gives their descriptions. These Dhāriṇīs look alike when represented and they are usually two-armed, holding the Viśvavajra in the right hand and their special symbols in the left.

The names of the twelve Dhāriṇis as given in the Niṣpannayogāvali are these: 1. Sumati, 2. Ratnolkā, 3. Uṣṇiṣavijayā, 4. Māri 5. Parṇaśabari, 6. Jānguli 7. Anantamukhi 8. Cundā 9. Pra-jñāvardhani 10. Sarvakarmāvaraṇaviśodhani 11. Akṣayajñānakaraṇḍā and 12. Sarvabuddhadharma-Koṣavati. These Dhāriṇis are collectively assigned to the Dhyāni Buddha Amoghasiddhi, and are described later in this book.

The Dhārinis are a peculiar kind of Buddhist literature which is supposed to generate great mystic power if repeated continually for a long time. They are short works mostly composed of meaningless syllables, sometimes revealing traces of a language now defunct. The deification of books is not unknown in Buddhism. The best example of this is the deity Prajñāpāramitā, who is the embodiment of the great Mahāyāna scripture, the Prajñāpāramitā, which is believed to have been rescued from the nether regions by Nāgārjuna the Pontiff.

Amongst the Dhāriṇi deities Uṣṇiṣavijayā, Jānguli, Parṇaśabari and Cundā are popular, and there are Sādhanas and images of these deities in art. But they represent nothing more than the respective Vidyās or mantras of which they are the embodiments.

See the list of Dhārini deities in the Dharmadhātu-Vāgīśvara Mandala, NSP,
 p. 57.

Cundā thus is the embodiment of the Cundā Dhārini or the Cundā mantra. The Buddhists believe that when the Dhārini is repeated in deep meditation for a long time with concentration and faith, the mantra vibrations grossen themselves in the concrete form of a deity which the worshipper visualizes, and thus obtains Siddhi or success. Once realized, the deity never leaves the worshipper and gives him everything that he desires.

With regard to the antiquity of Cundā in the Buddhist pantheon, it may be said that the very first mention of her name Candrā which is considered to be the same as Cundā, appears in the Mañjuśrimūlakalpa, the composition of which is usually placed cir. 200 A. D. As Cundavajrī, she finds mention in one of the earliest Tāntric works, the Guhyasamāja which was written most probably in the time of Asanga, cir. 300 A. D. Cundā is also mentioned in the Śikṣāsamuccaya of Śāntideva in the 7th century. Cundā images are found in illuminated Prajñāpāramitā MSS of the 11th century and several Sādhanas are dedicated to her in the Sādhanamālā, the earliest MS of which bears a date which is equivalent to A. D. 1165. Earlier, she is mentioned in the Niṣpannayogāvalī of Abhayākara Gupta (C 1130. A. D.).

So far only three Sādhanas of Cundā are known, and they are all to be found in the printed edition of the Sādhanamālā as Nos. 129, 130, and 131. There is a further description of the goddess in the same book where Cundā is included as a minor deity in the Maṇḍala of Aṣṭabhuja-Kurukullā. Three more descriptions are available in the Niṣpannayogāvalī.

The three Sādhanas in the Sādhanamālā describe the principal deity Cundā in one form only. She is four-armed, one-faced and of white complexion. The Dhyāna is given below:

"Śaraccandrābhām caturbhujām dakṣinena varadām, vāme pustakānkitapadmadharām karadvaye pātradharām sarvālankārabhūṣitām"

Sādhanamālā, p. 271.

"She is of the colour of the autumn moon, and is four-armed. She shows the Varada mudrā in the right hand and holds the book on a lotus in the left. The two other hands hold the bowl. She is decked in all ornaments."

Only one image of Cundā (Fig. 161) of this description was in the collection of the late Mr. W. B. Whitney ¹ of America. The illustration is from a photograph kindly supplied by the owner.

^{1.} Also illustrated in Gordon: ITL, p. 74. It is now in the famous Freer Gallery of Art.

The Sadhanamala also makes Cunda a companion deity of Astabhujā Kurukullā in Sādhana No. 174, p. 352. In the Isana corner of the Kurukullā Mandala on a lotus petal sits Cundā while the other petals are occupied by Prasannatārā in the east, Nispannatārā in the south. Jayatārā in the west, Karnatārā in the north, Aparājitā in the Agni corner, Pradipatārā in the Nairrta corner and Gauritārā in the Vāyu corner. All the deities including Cunda look alike and are described as follows:

"Etāśca sarvā raktavarņāh pañcatathāgatamukutā vajraparyankanisannā daksinabhujābhvām varadamudrā-ākarnapūritasaradharā vāmabhu-Sādhanamālā, p. 352. jābhyām utpala-cāpadharāh."

"All these deities are red in colour. They wear a crown with the figures of the five Dhyani Buddhas, and sit in the Vajraparyanka attitude. With the two right hands they show the Varada mudra and the arrow drawn to the ears. They carry in their two left hands the blue lotus and the bow."

In the Nispannayogavali there are altogether three descriptions of Cundā. In the Kālacakra Maṇḍala, Cundā is the consort of Takkirāja who is similar to Ratnasambhava in appearance. The relevant passage is given below:

"Cundā śuklā savyābhyām mudgara-kuntau vāmābhyām padma-daņdau vibhrānā". NSP, p. 89

"Cunda is white in colour. In the two right hands she carries the Mudgara (club) and the Kunta (knife) and in the two left the Padma (lotus) and the Danda (staff)."

Cundā is once again mentioned in the Dharamadhātuvāgīśvara Mandala. In this Mandala her form is described in the following words:

"Cunḍā śuklā akṣasūtrāvalambita-kamaṇḍaludharā"

NSP, p. 57

"Cunda is white in colour. She carries in her two hands the rosary to which a Kamandalu is suspended."

A third form of Cunda is described in the Nispannayogavali in the Mañjuvajra Mandala. It is an elaborate description of Cunda who is here endowed with as many as twenty-six arms. The relevant extract is quoted below:

"Cunda candravarņā ṣaḍviṁśatibhujā pradhānābhyāṁ hṛdi mulamudrām daksiņairabhayam khadgam ratnadāma bijapūram saram paraśum gadām mudgaram ankuśam vajram tripatākābhinayam akṣasūtram ca ; vāmaiścintāmaņidhvajam padam kamaņdalum pāśam cāpam śaktim cakram khadgam tarjanam ghantām bhindipālam prajñāpāramitāpusta-NSP, p. 49

"Cundā is moon-white in colour. She has twenty-six arms. With the two principal hands she exhibits the chief mudrā. In the remaining right hands she shows the 1. Abhaya mudrā, 2. sword, 3. garland of jewels, 4. citron, 5. arrow, 6. axe, 7. club, 8. hammer, 9. goad, 10. thunderbolt, 11. Tripatākā and 12. rosary. In the remaining left hands she shows the 1. flag marked with Cintāmaṇi jewel, 2. lotus, 3. Kamaṇḍalu, 4. noose, 5. bow, 6. javelin, 7. discus, 8. sword, 9. Tarjanī (raised index finger), 10. bowl, 11. Bhiṇḍipāla and 12. the Prajñāpāramitā Scripture".

Although images of Cundā with twenty-six arms are not available, there are several images of Cundā with sixteen arms. These can be identified with the help of a miniature painting of sixteen-armed Cundā (Fig. 162) available in the manuscript No. Add 1643 of Prajñāpāramitā in the Cambridge University Library. This miniature bears a label in old Newari characters which reads as:

"Pattikere Cundāvarabhavane Cundā"

"Cundā in the excellent temple of Cundā at Pattikera."

This inscription leaves no room for doubting the identification of the sixteen-armed image as that of Cundā. In this figure also the principal pair of hands exhibits against the chest the mudrā which is called in the Sādhana as the Mūla mudrā which is akin if not equal to the Dharmacakra mudrā. Foucher has given a description of the miniature of Cundā in his L'Iconographie Bouddhique, part I, p. 199. According to him the two principal hands exhibit the mudrā of teaching. The remaining seven right hands show the 1. Varada mudrā, 2. thunderbolt, 3. discus, 4. club, 5. dagger, 6, (indistinct) and 7. rosary. In the seven left hands she carries the 1. vessel, 2. axe, 3. trident, 4. bow, 5. dagger, 6. (indistinct) and 7. sceptre. Dr. N. K. Bhattasali ² gives a slightly different description of the same miniature.

Thus it is apparent that there was an image of Cundā in the Cundā temple at Pattikera which is identified by Dr. Bhattasali with the remains on the Lalmai hills in Tippera in East Bengal. The miniature of the Prajñāpāramitā manuscript obviously depicts the sixteen-armed image of Cundā, and thus becomes instrumental in identifying several of her unidentified images.

The Baroda Museum image (Fig. 163) is one such image and is a small and very artistic piece made of the usual octo-alloy of the Nepalese school. Thinly covered in the front part with a golden leaf or polish

^{1.} This mudrā may be called the Cundamudrā which is akin to the Dharmacakra mudrā displayed by Vairocana.

^{2.} Bhattasali : IBBS, p. 13.

which has faded out at many places, on a pedestal there is the prostrate figure of a man lying on his back. In the Paryanka Āsana the deity sits on the prostrate figure. She is richly dressed and is decked in ornaments such as necklace, chain, tiara, ear-rings, bracelets, armlets, anklets and girdle. She is sixteen-armed. The two principal hands are arranged in the form of a mudrā which is akin to Dharmacakra The remaining seven right hands show downwards from the top the 1. sword, 2. Damaru (kettle-drum), 3. knife, 4. (broken), 5. hammer, 6. garland of jewels, 7. Abhaya mudrā. The remaining seven left hands show likewise the 1. discus, 2. bell, 3. noose, 4. dagger, 5. goad, 6. arrow and 7. Varada mudrā. The deity is one-faced.

The Baroda Museum image has therefore to be identified with Cundā, although there is some minor variation. Similarly, the Bodh Gaya image found in the Hindu monastery (Fig. 164) has also to be identified with Cundā with sixteen arms. One more stone image of Cundā is illustrated in the History of Bengal, Vol. I, pl. xxvi, 64. Here Cundā has eighteen arms instead of sixteen as in the miniature.

The special feature of the Baroda Museum image is its seat which is on the prostrate figure of a man. This kind of special seat is absent in all other images of Cundā so far discovered either in stone or in metal. But this seat appears to be a special feature of the Cundā images which is not against the direction of the Sādhana. Cundā is said in the Sādhana to be seated on a Sattvaparyanka or a seat spread on a 'Sattva' which usually means a man or an animal. This particular bronze gives the indication that Sattvaparyanka is a seat that is placed on a man lying on his back.

Cunda is popular both in Tibet 1 and China 2.

8. GRAHAMĀTŖKĀ

Faces—Three

Arms-Six

Mudrā-Dharmacakra

Āsana—Vajraparyanka

She has been described in the Dharmakoṣasaṅgraha in the following words:

"Grahamātrkā trimukhā śvetapītaraktā ṣaḍbhujā dakṣe dharmacakramudrā-vajra-śarā; vāme kamala-cāpā; sahasradalapadme vajrāsanā".

Dharmakosasangraha. fol. 44A.

^{1.} Gordon: ITL, p. 74; Getty: GNB, pp. 129, 130.

^{2.} Clark: TLP, II, pp. 285, 222, 284.

"Grahamātṛkā has three faces of white, yellow and red colour, and six-arms, displaying the Dharmacakra mudrā (in the principal pair of hands) and carrying the Vajra and the arrow in the two right hands, and in the two left the lotus and the bow. She sits in the Vajrāsana on a lotus of a thousand petals".

Fig. 165 illustrates a miniature painting in the possession of Dr. Evans-Wentz 1.

^{1.} Getty: GNB, illustrates a similar miniature on plate LXI, p. 474.

CHAPTER IX

EMANATIONS OF AMOGHASIDDHI

There are several Buddhist deities emanating from the Dhyāni Buddha Amoghasiddhi whose colour is green and whose distinctive signal is the Abhaya mudrā. Out of the deities emanating from the Dhyāni Buddha Amoghasiddhi only one is a male, while all others belong to the female sex. The description of the only male deity, Vajrāmṛta by name, comes from the Niṣpannayogāvalī of Abhayākara Gupta. The deities are described here one after another in the order of their importance.

1. VAJRĀMRTA

Colour-Green

Faces-Three

Arms-Six

Vajrāmṛta is the principal deity in the Vajrāmṛta Maṇḍala of the Nispannayogāvalī. He is described thus in the text:

"Śri-Vajrāmṛtaḥ sattvaparyaṅki priyaṅguśyāmaḥ sitaraktamūlasavyavāmamukhatrayo....ṣaḍbhujaḥ savajraghaṇṭābhujayugmāliṅgitasvābhaprajñah savyābhyāṁ cakrāsi vāmābhyām pāśāṅkuśau vibhrāṇaḥ."

NSP, p. 18.

"Vajrāmṛta sits on a Sattvaparyaṅka and is green like the Priyaṅgu flower. He is three-faced, the right and left faces show the white and red colour. He is six-armed. The two principal hands holding the Vajra, and the Ghaṇṭā, embrace the Prajñā of his own creation. The two other right hands carry the discus and the sword, and the two left show the noose and the goad."

Vajrāmṛta is represented in China 1.

2. KHADIRAVANĪ TĀRĀ

Colour—Green Mudrā—Varada Symbol—Utpala Companions—Aśokakāntā and Ekajaṭā.

Tārā is the common name applied to a large number of feminine deities in the Buddhist pantheon. In the Sādhanamālā, Jāngulī, Parṇa-sabarī. Mahācīnatārā, Ekajaṭā and many others are called Tārās,

1. Clark: TLP, II, p. 236.

including Khadiravaṇi, who is endowed with two hands, showing the Varada mudrā in the right and the Utpala in the left. She can be recognized by the figures of the two attendant deities, Aśokakāntā Mārici and Ekajaṭā. One Sādhana in the Sādhanamālā contains a Dhyāna which describes her form thus:

"Haritām Amoghasiddhimakuṭim varadotpaladhāridakṣiṇavāmakarām Aśokakāntā-Māricy-Ekajaṭāvyagradakṣiṇavāmadigbhāgām divyakumārim...dhyātvā"

Khadiravani-Tārā-Sādhanam'"

Sādhanamālā, p. 176

"The worshipper should conceive himself as Khadiravaṇi-Tārā of green colour, who bears the image of Amoghasiddhi on her crown, and shows the Varada mudrā and the Utpala in the right and left hands respectively. To the right and left of her appear Aśokakāntā Māricī and Ekajaṭā, and she appears a celestial virgin....Thus meditating."

She is commonly known as Śyāmā-Tārā ¹ because of her green colour, and as the Sādhana does not mention any particular Āsana she may be represented in any attitude, either sitting (Fig. 166) or standing (Fig. 167). A beautiful statuette in the Baroda Museum shows the goddess in the Lalita attitude (Fig. 168)

Images of Khadiravaṇi Tārā are found in Tibet 2 and China 3

3. MAHĀSRĪ TĀRĀ

Colour-Green

Arms-Two

Mudrā—Vyākhyāna

Companion—Four

Another deity emanating from the Dhyāni Buddha Amoghasiddhi of green colour is Mahāśrī Tārā "Saviouress of Great Beauty". A single Sādhana in the Sādhanamālā describes her form along with her four companion deities, such as Ekajaṭā, Aśokakāntā Mārīcī, Ārya-Jāṅgulī and Mahāmāyūrī. The Sādhana describes her form as follows:

Mahāśrītārām candrāsanasthām śyāmavarnām dvibhujām hastadvayena vyākhyānamudrādharām ekavaktrām sarvālankārabhūṣitām pārśvadvayenotpalaśobhām suvarnasimhāsanopari apāśrayādiśobhām nānāpuṣpāśokacampakanāgeśvarapārijātakādibhīrājitām-Amoghasiddhimukutinīm. Sadhanamala, p. 244-245

"Mahaśrī Tārā sits on the seat of the moon, and is green in colour; she is endowed with two hands which exhibits the Vyākhyāna mudrā. She is one-faced and is adorned with ornaments. Two lotuses beautify

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^{1.} IBBS: p. 56, Pl. XXI-XXII.

^{2.} Getty: GNB, p. 125

^{3.} Clark: TLP, II, p. 267.

her sides. She sits on a golden throne furnished with beautiful cushions. She is decked in a variety of flowers like the Aśoka, Campaka, Nāgeśvara and Pārijātaka. She bears on her crown a small figure of Amoghasiddhi."

Later, the Sādhana gives a description of the four companion deities. Here Ekajaṭā who is stationed apparently to the left of the central deity, is of the following description:

"Ekajaṭām ardhaparyankopaviśṭām nilavarṇām kartrikapāladharām sakrodhām lambodarām pingalajaṭāvibhūṣitām vyāghracarmāmbaradharām." Sādhanamālā, p. 245

'Ekajaṭā sits in the Ardhaparyaṅka, is blue in colour, holds the Kartri (knife) and the Kapāla (skull), and is angry-looking with a protruding belly. Her hair is of fiery red colour and matted, and she wears a garment made of tiger-skin."

In the corresponding right side appears Aśokakāntā who is described in the following words:

Dakşine pārśve Aśokakāntām pitavarnām ratnamukuţinim vajrāśokadharām." Sādhanamālā, p. 245.

"Towards the right is Aśokakāntā who is yellow in colour, wears a crown of jewels, and carries the Vajra and the Aśoka flower."

The goddess Ārya-Jāṅgulī also appears on the further left, behind the figure of Ekajaṭā, and is described here as follows:

"Purnarvāme Ārya-Jāngulīm śyāmavarņām sarpavaradahastām."

Sādhanamālā, p. 245.

"Further to the left there is-Ārya-Jāṅgulī of green colour showing in her hands the snake and the Varda mudrā."

In the extreme right there is another goddess called Mahāmāyūrī. She is given the following form in the Sādhana:

"Dakṣiṇe Mahāmāyūrīm mayūrapicchavaradahastām".

Sādhanamālā, p. 245.

"In the right there is Mahāmāyūrī showing the peacock's feathers and the Varada mudrā."

The mantra of the central deity Mahāśrī Tārā is given in the Sā-dhana as:

"Om Tāre Tuttāre Ture dhanam dade Svāhā".

The mantra evidently makes her a goddess of wealth, and as such the deity must have been worshipped by the Tantric Buddhists. According to a further statement she sits in the Rājalīlā Āsana or the pose of princely ease.

Only one statuette of the deity has been discovered so far. It is now in the Indian Museum, Calcutta (Fig. 169). In conformity with the Sādhana the principal deity Mahāśrī Tārā is shown as one-faced and two-armed exhibiting the Vyākhyāna or the Dharmacakra mudrā. There are two night lotuses on either side. The principal deity sits in the Rājalīlā pose on a lion-throne and bears on her crown the miniature figure of Amoghasiddhi with the Abhaya mudrā.

To her left is the fierce figure of Ekajaţā, sitting in the Ardhaparyanka attitude and holding the Kartri and the Kapāla in the two hands. She has a protruding belly, garment of tiger-skin, and she bears a wrathful demeanour which is clear on the stone.

To her right similarly, sits Aśokakāntā Mārīcī who wears a bejewelled crown, and carries the Vajra and the Aśoka flower according to the direction of the Sādhana.

The statuette also depicts Ārya-Jāngulī towards the extreme left of the deity and shows the snake and the Varada mudrā in accordance with the direction of the Sādhana.

The statuette also includes the small figure of Mahāmāyūrī to the extreme right of the principal goddess. She shows the peacock's feathers and the Varada mudrā.

The Indian Museum image seems to be the only image representing Mahāśrī Tārā where the sculpture does not deviate even a little from the description given in the Sādhanamālā 1 .

4. VASYATĀRĀ

Āsana—Bhadrāsana Symbol—Lotus Mudrā—Varada Colour—Green

Vaśyatārā, is also known by the name of Āryatārā, and only one Sādhana in the Sādhanamālā is assigned to her. There is practically no difference between her form and that of Khadiravaṇi-Tārā in as much as both display the Varada mudrā in the right hand and carry the Utpala in the left. Both have green colour, and both bear the image of Amoghasiddhi on their crowns. In the case of Khadiravaṇi-Tārā, however, no mention is made regarding the attitude in which she should stand or sit, but here it is expressly mentioned that Vaśyatārā should be seated in the Bhadrāsana, which resembles the European fashion of sitting with both legs dangling below

^{1.} For an article on the subject see Proceedings of the Third Oriental Conference, Madras, p. 257 et. seq.—Identification of an Indian Museum Statuette. Besides this there are some miniature paintings depicting Mahāśrītārā.

This Āsana, or the attitude of sitting alone distinguishes Vaśystārā from other ordinary Tārās carrying the Utpala in the left and exhibiting the Varada mudrā in the right. The other point of difference between Khadiravaṇī-Tārā and Vaśyatārā is, that the former is accompanied by the two goddesses, Aśokakāntā Mārīcī and Ekajaṭā, whereas the latter is without companions. Khadiravaṇī may sit or stand in any attitude, but the Sādhana prescribes the Bhadrāsana only for Vaśyatārā.

The accompanying sketch (Fig. 170) represents Vasyatārā as she is pictured in Nepal, and its special importance lies in its depiction of the Bhadrāsana attitude in which the goddess sits 1.

5. ŞADBHUJĀ SITATĀRĀ

Colour—White Āsana—Ardhaparyaṅka Faces—Three Arms—Six

There are many Sādhanas for Sitatārās, or the Tārās of white colour but in none of them are they mentioned as bearing the image of Amoghasiddhi on their crowns. It is only in this case that the image of the Dhyāni Buddha is expressly mentioned. This White Tara is three-faced and six-armed, and the Dhyāna describes her form in the following terms:

"Sitatārām trimukhām ṣaḍbhujām pītanīladakṣiṇetaramukhīm pratimukham trinetrām varadā-kṣasūtra-śaradharadakṣiṇatrikarām utpalapadma-cāpadharavāmapāṇitrayām ardhaparyankaniṣaṇṇām candrāsanacandraprabhām jaṭāmukuṭasthit-Āmoghasiddhim pañcamuṇḍavibhūṣitamastakām ardhacandrakṛtaśekharām nānālankāradharām dviraṣṭavarṣākṛtim aṣṭaśmaśānamadhyasthitām. vicintya."

Ṣaḍbhuja-śukla-Tārāsādhanaṁ Sādhanamālā, p. 216

"The worshipper should conceive himself as Sitatārā, who is three-faced, and six-armed. Her right face is yellow and the left blue in colour, and the faces are endowed with three eyes each. Her three right hands show the Varada mudrā, the rosary and the arrow, and the three left carry the Utpala, the lotus and the bow. She sits in the Ardhaparyanka attitude, sits on and shines like the moon, and bears the effigy of Amoghasiddhi on her crown of matted hair. Her head is embellished by five severed heads and the crescent moon. She is decked in many ornaments, is twice eight years old, and resides in the midst of the eight cremation grounds. Thus meditating..."

The accompanying sketch (Fig. 171) shows how she is represented in Nepal. It tallies in all respects with the description given in the

^{1.} For the Sādhana, see Sādhanamālā, p. 178.

Sādhana, except that here she is represented in Vajraparyanka instead of Ardhaparyanka as required by the Sādhana.

She is known to the Chinese collection at Peiping 1.

6. DHANADA-TĀRĀ

Arms-Four

Colour-Green

Dhanada-Tārā is one of the four-armed varieties of Tārā. The special features of this goddess are that she rides an animal, and like Vajratārā, is surrounded by eight goddesses, originating from the eight syllables of the famous mantra "Om Tāre Tuttāre Ture Svāhā". The symbols that are held in her four hands are also different from all other varieties of four-armed Tārā. The Dhyāna describing her form runs as follow:

"Tārā-Bhagavatīm ātmānam bhāvayet; candrāsanaprabhām saumyām sattvaparyankasthām, haritasyāmām ekavadanām dvilocanām caturbhujām akṣasūtravaradotpalapustakadharām vicitravastrālankāravatīm...Locanādibhir-devībhīr-abhiṣiktām ātmānām Amoghasiddhimukutām dhyāyāt."

Dhanada-Tārā Sādhanam."

Sādhanamālā, p. 219.

"The worshipper should conceive himself as goddess Dhanada Tārā, who is seated on and has the radiance of the moon, is benign in appearance, sits on an animal, has green complexion, one face, two eyes, and four arms showing the rosary, the Varada pose, the Utpala and the book. She wears variegated ornaments and garments...The worshipper should further conceive himself as receiving homage from the goddesses, Locanā and others, and as bearing the image of Amoghasiddhi on the crown."

Images of Dhanada Tārā are found in Tibet ² and China ³. Fig. 172 illustrates a Nepalese drawing.

7. SITATĀRĀ

Colour-White

Arms-Four

Mudrā-Utpala Mudrā

Sitatārā, as the name implies, is a Tārā of white variety with one face and four arms. She is accompanied by two goddesses Mārīcī and Mahāmāyūrī. It may be remembered that Khadiravaṇī also is accompanied by Mārīcī and Ekajaṭā; but the difierence is that Khadiravaṇī

^{1.} Clark: TLP, II, p. 282

^{2.} Getty: GNB, p. 123.

^{3.} Clark: TLP, II, p. 283

is two-armed whereas Sitatārā is four-armed. The Dhyāna contained in the only Sādhana for her worship in the Sādhanamālā describes her form in the following terms:

"Tārābhagavatīm śuklām trinetrām caturbhujām Pañca-Tathāgatamukuṭīm nānālankārām, bhujadvayena utpalamudrām dadhānām, dakṣiṇabhujena cintāmaṇiratnasamyuktavaradām, sarvasattvānām āśām paripūrayantīm, vāmenotpalamañjarīm vibhrāṇām dhyāyāt.

Tasyā dakṣiṇapārśve Māricim pitām candrāsanām nilāmbarām dvibhujām; vāmena raktāśokapallavadharām, dakṣiṇena sitacāmaradharām; raktakañcukābharaṇām.

Vāmapārśve Mahāmāyūrim priyanguśyāmām dvibhujām; vāmena mayūrapicchadharām, dakṣinena cāmaradharām, evam vicintya..."

Sādhanamālā, p. 215.

"The worshipper should visualise himself as the goddess (Sita)-Tārā of white complexion, with three eyes and four arms. She bears the images of the five Dhyāni Buddhas on her crown, is decked in many ornaments, exhibits the Utpala mudrā with the first pair of hands, displays the Varada mudrā along with the Cintāmaṇi jewel in the second right, and carries the Utpala bud in the second left, and fulfils the prayers of all beings.

To her right is Mārīcī who is yellow in complexion, sits on the moon, is clad in blue garments, is two-armed, and carries the bough with red Aśoka flowers in the left hand and the Cāmara in the right. She wears a red jacket and ornaments.

To her left is Mahāmāyūrī of green colour, like the Priyangu fruit, who is two-armed and carries the peacock's feathers in the left hand and the Cāmara in the right. Thus meditating...".

Images of Sitatārā are found in Tibet 1 and China 2.

8. PARNASABARĪ

Colour-Green

Faces-Three

Vāhana—Diseases (in human form)

Āsana-Pratyālidha.

One form of Parnasabari of yellow colour has already been discussed along with the female emanations of the Dhyāni Buddha Aksobhya. But here her complexion is green probably because the Dhyāni Buddha Amoghasiddhi, from whom she is said to emanate, is of that colour. The Mantra calls her 'Piśāci' and also 'Sarvamāriprasamani' or "the destroyer of all diseases and epidemics". She is almost identical

1. Getty: GNB p. 122.

2. Clark: TLP, II, pp 189, 216.

with the form that has been described previously, except that here her colour is green and she bears the image of Amoghasiddhi on her crown, instead of that of Aksobhya. She carries the same weapons as the previous one, but the expressions of their faces are very different, there a pleasant beaming smile, here an angry laugh. As the two specimens of Parnasabarī discovered in East Bengal both bearing the image of Amoghasiddhi on the crown, it is necessary to quote the Dhyāna in this case also, for a comparison of the details with the images reproduced here:

"Parņasabarīm haritām trimukhām trinetrām sadbhujām kṛṣṇasukladakṣiṇavāmānanām vajra-parasu-saradakṣiṇakaratrayām kārmuka-patrachaṭā-sapāsatarjanīvāmakaratrayām sakrodhahasitānanām navayauvanavatīm sapatramālāvyāghracarmanivasanām iṣallambodarīm ūrdhvasamyatakesim adho aseṣarogamāripadākrāntām Amoghasiddhimukuṭīmātmānam jhaṭiti niṣpādya..."

"The worshipper should conceive himself as Parnasabari, who has a green complexion, three-faces, three eyes, and six arms. Her right and left faces are of blue and white colour respectively. She carries in her three right hands the Vajra, the Parasu and the arrow, and in her three left, the bow, the cluster of leaves and the Tarjanipasa. Her faces show an angry laugh. She is in the prime of youth, is decked in tigerskin and a garment of leaves, has a slightly protruding belly, and hair tied up above. She tramples under her feet various diseases and pestilences, and bears the image of Amoghasiddhi on the crown. Thus meditating.".

The two images of Parnasabari (Figs. 173 and 174) have been discovered by Mr. N. K. Bhattasali 1. These two images follow the Sādhana most accurately in all details; the angry laugh has been correctly depicted in the three faces, and the belly slightly protrudes. To the right and left are two divinities, Hayagrīva, the Hindu god of Fever, and Sītalā, the Hindu goddess of small-pox, and they are represented in the images as flying in opposite directions to escape the wrath of Parnasabarī. The prostrate figures under the feet are the Diseases and Pestilences, in human shape. The figure under the right leg, apparently, is a man attacked with small-pox, as we can judge from the circular marks all over his body; the other figure under the left foot, is probably attacked with some fatal disease. Both the images of Parnasabarī are decidedly very fine specimens of the Bengal school of art.

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^{1.} Bhattasali : IBBS, p. 58f. Plate XXIII.

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Parņaśabarī is represented in Tibet 1 and China 2.

9. MAHĀMĀYŪRĪ

Colour-Green

Faces-Three

Arms-Six

Āsana—Ardhaparyanka

Mahāmāyūrī is another goddess of the Pañcarakṣā group, and is affiliated to Amoghasiddhi in the same way as the other members of the group are affiliated to one or another of the Dhyāni Buddhas. She is different in form when worshipped in the Pañcarakṣā Maṇḍala, which will be described later. When she bears the image of Amoghasiddhi on the crown she is three-faced and six-armed, but she may have another form with one face, two arms and yellow complexion, in which case she will hold peacock's feathers in the right hand and display the Varada mudrā in the left. The three-faced and six-armed form of Mahāmāyūrī has been described in the Sādhanamālā as follows:

"Mahāmāyūrīm haritavarnām trimukhām ṣaḍbhujām pratimukham trinetrām kṛṣṇaśukladakṣiṇetravadanām; dakṣiṇatrihasteṣu yathākramam mayūrapiccha-bāṇa-varadamudrāḥ; tathā vāmatrihasteśu ratnacchtācāpotsangasthakalaśāḥ; vicitrābharaṇām, śṛṅgārarasām, navayauvanām, candrāsane candraprabhāvatīm ardhaparyaṅkinīm Amoghasiddimukutīm bhāvayet ātmānam".

"The worshipper should visualise himself as Mahāmāyūrī, who has a green complexion, six arms, and three faces, each endowed with three eyes. Her right and left faces are of blue and white colour respectively. She shows in her three right hands the peacock's feathers, the arrow and the Varada mudrā, and similarly, in the three left hands the jewel, the bow, and the water-vessel on the lap. She is decked in wonderful ornaments, displays the sentiment of passionate love, is youthful, has her seat on, and the radiance of the moon, sits in the Ardhaparyanka attitude, and bears the image of Amoghasiddhi on the crown".

Mahāmāyurī is popular in Tibet ³ and China ⁴ and her images are found in these countries. She is said to nullify the effect of snake-poison.



^{1.} Gordon: ITL, p. 71; Getty: GNB, p. 134, 135.

^{2.} Clark: TLP, II, pp. 207, 287 two-armed, 287.

^{3.} Gordon: ITL, p. 74; Getty: GNB, p. 136.

^{4.} Clark: TLP, II, pp. 206, 275.

10. VAJRAŚŖŃKHALĀ

Colour-Green

Faces—Three

Arms-Eight

Āsana—Lalita

Symbol—Chain

Three Sādhanas in the Sādhanamālā are devoted to the worship of Vajraśṛṅkhalā. Her colour is green, and as she emanates from Amoghasiddi she bears the image of that Dhyāni Buddha on the crown. "Śṛṅkhala" means a chain, and as the goddess carries a chain, marked with a Vajra, she is called Vajraśṛṅkhalā. The chain, therefore, is her characteristic sign and should be paid particular attention to, in identifying her images, if ever, they come to light. She may be compared with Vajrasphoṭā another chain-bearing deity. One of the Dhyānas describes her form in the following manner:

"Haritām trimukhām aṣṭabhujām; prathamamukham iṣaddhāsarasam; dakṣiṇam kapilam kapilalocanam ca; vāmam raktam bhṛkuṭidamṣṭrā-karālam; dakṣiṇeṣu catuḥkareṣu abhaya-vajra-śṛṅkhala-śaradharām; vāmacatuḥkaraiḥ rudhirapūrṇakapāla-tarjani-pāśa-cāpadharām; lalitāk-śepāsanasthām, mārjjāracarmottariyām, Amoghasiddhibhūṣitordhva-pingalakeṣām vicintya...

Vajraśrnkhala-Sadhanam."

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Sādhanamālā, p. 414.

"The worshipper should visualise himself as (Vajraśṛṅkhalā) of green complexion, with three faces and eight arms. Her first face is gently smiling, right face is of brown colour with brown eyes, and the left is of red colour and appears terrible with contortions of the brows and bare fangs. She shows in the four right hands the Abhaya pose, the Vajra, the Vajraśṛṅkhala and the arrow, and in the four left, the Kapāla full of blood, the Tarjanī, the noose and the bow. She sits in the Lalita attitude, has a scarf of cat's skin, and her brown hair rises upwards and is decorated with the image of Amoghasiddhi. Thus meditating..."

Vajraśṛṅkhalā may, according to the Sādhanas, have another form 1 with three faces and six arms, in which case she carries the Vajra, the Vajraśṛṅkhala and the arrow in the three right hands; and the Tarjanī, the noose and the bow in the three left hands. The illustration (Fig. 175) shows this form of the goddess as drawn by the native Citrakāras of Nepal. She is represented in China 2.

^{1.} Sādhana No. 207 in the Sādhanamālā, p. 413.

^{2.} Clark: TLP, II, pp. 196, 311.

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11. VAJRAGĀNDHĀRĪ

Colour-Blue

Faces-Six

Arms—Twelve

Āsana-Pratyālīdha

The name of Vajragāndhārī is already mentioned in connection with the Mandala of the eight-armed Kurukullā, an emanation of Amitābha. In this Mandala it is definitely said that Vajragāndhārī should bear the image of his sire Amoghasiddhi on her crown. She is thus included in the family of Amoghasiddhi. Vajragāndhārī is one of the terrible goddesses endowed with six faces and twelve arms. A short Sādhana in the Sādhanamālā describes her form as follows:

"Vajragāndhārī kṛṣṇā ṣaṇmukhī dvādaśabhujā ūrdhvapingalakeśī pratyālīdhapadā damṣṭrākarālavadanā pratimukham trinetrā. Dakṣiṇabhujeṣu yathākramam vajra vajraghaṇṭā-khaḍga-triśūla-bāṇa-cakrāṇi; vāmaṣaḍbhujeṣu khaṭvāṅg āṅkuśa-dhanuḥ-paraśu-pāṣa-hṛttarjanyaḥ; prathamamukham kṛṣṇam, aparāṇi mukhāni pañcavarṇāni viśvapadmasūryāsanā ceti". Sādhanamālā, pp. 403-404.

"Vājragāndhārī is blue in colour, six-faced and twelve-armed with brown hair rising upwards. She stands in the Pratyālīdha attitude, and her faces look terrible with bare fangs and three eyes. She carries in her six right hands 1. the Vajra, 2. the bell marked with a Vajra, 3. the sword, 4. the trident, 5. the arrow, and 6. the discus, and in the six left hands 1. the Khaṭvānga, 2. the goad, 3. the bow, 4. the Paraśu, 5. the noose and 6. the Tarjanī against the chest. Her first face is blue, and the other five faces show five different colour. She rests on the sun supported by a double lotus".

The Dhāraṇi quoted in the Sādhanamālā gives her the epithets of Yoginī and Bhīṣmabhaginī, and she is believed to be the consort of the Yakṣa general, Caṇḍavajrapāṇi by name.

Statuettes of this goddess are found in China 1

^{1.} Clark: TLP, II, pp. 196, 290,

CHAPTER X

EMANATIONS OF RATNASAMBHAVA

I. GODS

Ratnasambhava is comparatively unimportant in the pantheon of the Northern Buddhists, as is evident from the small number of deities that emanate from him. It has already been pointed out that Jambhala and Vasudhārā were known long before the Dhyāni Buddhas were ushered into existence and it appears, therefore, that Jambhala has been assigned to Ratnasambhava at a late period. Jambhala is connected with wealth and is said to distribute gems, jewels and riches to his devotees. Again Ratnasambhava means 'Jewel-born' and whom might Jambhala, the god of wealth, call his sire if not the Dhyāni Buddha born of jewels? If one or two forms of Jambhala emanate from Ratnasambhava, it may be reasonably expected that at least one or two forms of his consort, Vasudhārā, should also issue from the same source. Inspite of all this, the Buddhists were divided in their opinion as to the sire of Jambhala, the followers of the Akṣobhya cult holding him as originating from Akṣobhya.

Mahāpratisarā, another of his emanations, belongs to the Pañcarakṣā group, and affiliates herself to Ratnasambhava in the same way as the other members of the group affiliate themselves to one or another of the five Dhyāni Buddhas. Ratnasambhava is distinguished from the other Dhyāni Buddhas by his yellow colour and the Varada mudrā he displays with his right hand. The male deities that emanate from Ratnasambhava are Jambhala and Ucchuṣma-Jambhala, the latter being regarded as a terrible form of Jambhala.

1. JAMBHALA

Several of Jambhala's forms are noticed in the Sādhanamālā, which states that the god may emanate either from Akṣobhya, or from Ratnasambhava. The form that emanates from Akṣobhya has already been described. The characteristic feature of Jambhala emanating from Ratnasambhava is that he carries the mongoose in his right hand and the citron in the left. The mongoose is supposed to be the receptacle of all gems and jewels, and when Jambhala presses the two sides of the mongoose it vomits the treasures within. It is this mongoose which

makes it easy to identify Jambhala images. As an emanation of Ratnasambhava he may either be represented alone, or in the embrace of his Śakti in yab-yum. In the Sādhanamālā only three Dhyānas describe him as single.

When represented in yab-yum, he sits on the moon under which there is a double lotus of eight petals. He wears all sorts of ornaments, his complexion is golden yellow and he has a protruding belly. He carries the citron and the mongoose in the right and left hands respectively, wears a garland of yellow lotus, and remains in yab-yum with Vasudhārā. The eight petals of the lotus seat are occupied by the eight Yakṣas, to wit, Māṇibhadra, Pūrṇabhadra, Dhanada, Vaiśravaṇa, Kelimālī, Civikuṇḍalī, Sukhendra and Carendra who are identical in all respects with the principal figure. Each Yakṣa is accompanied by a Śakti with whom he remains in yab-yum in the same way as Jambhala remains with Vasudhārā, and the names of these eight Yakṣiṇis are: Citrakālī, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī and Sarasvatī. The Yakṣiṇis are identical in form with Vasudhārā, who is yellow in complexion, carries the ears of corn and shows the Varada mudrā in her two hands.

When single, Jambhala is of golden complexion and carries the mongoose in the left hand and the citron in the right. The illustration (Fig. 176) shows a stone image from Nepal which was in the possession of the late Pandit Siddhiharsa. Here the god is represented as sitting in the Lalita attitude. Two other specimens (Figs. 177 and 178) from Vikrampur¹, in Eastern Bengal, depict the god in the same attitude, and they are some of the finest products of the Bengal art of medieval times.

There is another form of Jambhala which is two-armed, carries the citron and the mongoose in his two hands and tramples upon two semi-divine beings Sankhamunda and Padmamunda by name, apparently in the Ālīdha attitude ².

(a) JAMBHALA (Yab-Yum)

Colour—White Faces—Three
Arms—Six

Jambhala in yab-yum has another form with three faces, six arms and white colour. According to the Sādhana his two faces to the right and left are red and blue respectively. Jambhala sits in the Vajraparyanka attitude, and embraces his Prajñā Vasudhārā of his own creation with

^{1.} Bhattasali: IBBS, p. 34, Pl. XI.

^{2.} Sādhana No. 287 in the Sādhanamālā, p. 564.

the two principal hands. In the two remaining right hands he carries the red Vajra and the sword, and in the two remaining left hands he holds the emerald and the lotus. In all other respects he is identical with the forms described previously ¹.

Images of Jambhala are found in Tibet ² and China ³. Fig. 179 illustrates a Nepalese drawing of the deity in yab-yum.

2. UCCHUŞMA JAMBHALA

Āsana—Pratyālīdha Appearance—Terrible Vāhana—Kuvera

This Ucchuṣma Jambhala is identical in form with the one already discussed under the emanations of Akṣobhya. Here also Ucchuṣma stands in the Pratyālidha attitude with his left leg stretched forward on the forehead of Kuvera while the right tramples upon his two legs. He is terrible to behold, with protruding belly, bare fangs and the snakes for ornaments. He holds the Kapāla full of blood against his chest in the right hand and looks eagerly at it with three eyes. The left hand as usual holds the mongoose.

Ucchuṣma Jambhala is rarely represented and his images are not known except the one at Sarnath already described under the emanations of Akṣobhya. This unique image shows all the characteristic features of the god as obtained from the Sādhanas. The figure shows his consort Vasudhārā in the left, but the effigy of neither Akṣobhya nor Ratnasambhava can be seen on his head. It is Amitābha who is there. Nevertheless, this is the only figure known to students of iconography, as representing Ucchusma Jambhala.

Jambhala in his fierce form of Ucchusma or Dimbha is not known either in Tibet or in China.

II. GODDESSES

Several Buddhist goddesses emanate from the Dhyāni Buddha Ratnasambhava with the yellow colour and the Varada mudrā as his recognition symbol. He presides over the Ratnakula or the collection of deities with the jewel as their family symbol, and the yellow colour as their family colour. All deities which are not specifically mentioned as emanations of a particular Dhyāni Buddha can be assigned to the Dhyāni Buddha Ratnasambhava, provided that they have yellow colour. On this principle the undernoted deities are brought under Ratnasambhava, and described one after another.

^{1.} Sādhana No. 297 in the Sādhanamālā, p. 581

^{2.} Getty: GNB, p. 159

^{3.} Clark: TLP, II, pp. 203; (six-armed), p. 310

3. VAJRATĀRĀ

Colour—Golden Yellow Faces—Four
Arms—Eight

According to a definite statement 1 contained in the Vajratārā Maṇḍala of the Niṣpannayogāvalī, the Dhyāni Buddha Ratnasambhava is the spiritual sire of Vajratārā. She is four-faced and eight-armed and her description is as under:

"Bhagavatī Vajratārā suvarņavarņā hemābha-śubhra-nīla-lohitamūla-savya-paścimottra-caturvaktrā aṣṭabhujā savyair-vajram pāśam śaram śaṅkham ca vibhratī vāmaiḥ pītotpalam cāpam aṅkuśam tarjanīm ca."

NSP, p. 38

"Goddess Vajratārā is of golden yellow colour... She is four-faced. The principal face is golden in colour, the right is white, the one behind is blue and the left red. She has eight arms. In her four right hands she shows the Vajra, the noose, the arrow and the conch. In the four left she has the yellow night lotus, the bow, the goad, and the raised Tarjanī."

Vajratārā is a popular deity in Buddhism and her images are found almost everywhere in India. She is popular also in Nepal. In the Chinese collection of statuettes at Peiping an image of Vajratārā is found under the title of Aṣṭabhujā Vajratārā ².

Here, at least one very peculiar image of Vajratārā may be noted. It is in the Indian Museum, Calcutta. The Indian Museum bronze of Vajratārā is in the form of a lotus, and represents the complete Mandala with all the attendant deities 3. It is so constructed that it can be opened and closed at will. The petals are eight in number, and each bears the image of an attendant deity. The Dhyāna describing her form in the Sādhanamālā and explaining this particular image is as under:

Mātṛmaṇḍalamadhyasthām Tārādevim vibhāvayet I Aṣṭabhujām caturvaktrām sarvālankārabhūṣitām II Kanakavarṇanibhām bhavyām kumārilakṣaṇojjvalām I Pañcabuddhamukuṭim vajrasūryābhiṣekajām II Navayauvanalāvaṇyām calatkanakakuṇḍalām I Viśvapadmasamāsinām raktaprabhāvibhūṣitām II Vajra-pāśa-tathā-śaṅkha-saccharodyatadakṣiṇām I Vajrānkuśotpaladhanustarjani-vāmadhāriṇim I Vajraparynkayogena sādhayet bhuvanatrayam II

Sādhanamālā, p. 179

^{1.} NSP: p. 38 Vajratārāyāh kuleśo Ratneśah

^{2.} Clark: TLP, II, p. 210

^{3.} See also Bhattasali: IBBS, pp. 45f. pl. XV, XVI, XVII.

"The worshipper should conceive himself as Vajratārā, who is in the midst of the circle of the Eight Mothers, is eight-armed, four-faced, and decked in all ornaments. Her complexion is like the colour of gold, and she is graceful and resplendent with the auspicious marks of a virgin; she bears the images of the five Dhyāni Buddhas on her crown, and is born of the water of consecration of the Vajra and the sun; she is effulgent in her blooming youth, has swaying earrings, sits on the double lotus, and radiates red-hæd light; she carries in her right hands the Vajra, the noose, the conch and the swift arrow, and in the left the Vajrānkuśa, the Utpala, the bow and the Tarjani. Thus conceiving her as sitting in the Vajraparyanka attitude (the worshipper) may conquer the three worlds."

The Sādhana further describes the deities constituting the Mandala. In the four cardinal points there should be four goddesses on the four petals of the lotus on which Vajratārā sits.

1. Puspatārā (East)

"Pūrveņa Pūspatārām tu sitavarņām manoramām I Omkārākṣaraniṣpaṇṇām puṣpadāmakarākulām I Dvibhujām ekavaktrāñca sarvālankārabhūṣitām" II

"On the east is Puṣpatārā, who is white and winsome, is born of the syllable 'Om', carries the garland of flowers, is two-armed, one-faced and decked in all ornaments.

2. Dhūpatārā (South)

"Dakşine Dhūpatārām tu kṛṣṇavarṇām surūpiṇim I Dhūpaśākhākaravyagrām sarvālankārabhūṣitām" II

On the south is Dhūpatārā, who is of blue colour, attractive, carries the Dhūpa (incense) stick and is decked in all ornaments."

3. Dipatārā (West)

"Paścime Dipatārāñca dipayaṣṭikarākuli I Pitavarṇāṁ mahābhūṣāṁ calatkanakakuṇḍalāṁ" II

On the west is Dipatārā, who carries the torch in her hands, is of yellow complexion, profusely ornamented and has ear-rings swaying.

4. Gandhatārā (North)

"Uttare Gandhatārām tu gandhaśankhakarākulām I Raktavarnanibhām devim bhāvayet garbhamandale" II

On the north is Gandhatārā, who carries in her hands the conch of scents, and has red complexion.

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All these (goddesses) should be situated in the inner circle."

The Sādhana further says that the following Guardians of the Gates should also be meditated upon as around the principal goddess, but apparently not in the same circle with the four described above.

5. Vajrānkuśi (East)

"Pūrvadvāre Vajrānkuśim ekavaktrām dvibhujām vajrānkuśotpalahastām vikṛtavadanām kṛṣṇavarṇām".

"On the eastern gate there is Vajrānkuśi who is one-faced and two-armed. She carries in her two hands the goad marked with a Vajra and the night lotus. She has a distorted face and is blue in colour."

6. Vajrapāśi (South)

"Dakşinadvāre Vajrapāśīm pītavarnām vikrtānanām ekavaktrām dvibhujām vajrapāśahastām".

"On the southern gate there is Vajrapāśi of yellow colour. She has one distorted face. She carries in her two hands the noose marked with a Vajra".

7. Vajrasphoti (West)

"Paścimadvāre Vajrasphoṭīm raktavarṇām ekavaktrām dvibhujām vikṛtavadanām vajrasphoṭahastām".

"On the western gate there is Vajrasphoti of red colour. She has one distorted face. In her two hands she carries the chain marked with a Vajra".

8. Vajraghanțā (North)

"Uttaradvāre Vajraghantām śvetavarnām ekavaktrām dvibhujām vikrtavadanām vajraghantāhastām".

"On the northern gate there is Vajraghaṇṭā of white colour. She has one distorted face. In her two hands she carries the bell marked with a Vajra".

9. Usnīsavijayā (Above)

Goddess Uṣṇiṣavijayā occupies the upper regions.

10. Sumbhā (Below)

Goddess Sumbhā occupies the lower reigons.

All these goddesses stand on the orb of the sun in the Alidha attitude with the right leg stretched forward. They are radiant like the Sungod and are surrounded with a fiery halo. They are decked in ornaments of snakes.

These goddesses originate from the ten different letters of the mantra of Vajratārā, which is "Om Tāre Tuttāre Ture Svāhā", consisting of ten syllables. Each syllable brings forth a goddess, and these goddesses are said to be the embodiments of the ten Pāramitās of the Mahāyāna School.

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The following are some of the instances in which the mantra of Vajratārā might be applied with success. Let a knot be tied at the end of a cloth over which the mantra has been recited seven times, and its wearer can go even to the most inaccessible regions of the Vindhya mountains without being molested. Tigers, thieves, crocodiles, lions, snakes, elephants, buffaloes, bears, bulls and the like will flee or even be destroyed, at the mere recital of the name of the goddess. If one hundred and eight lotuses are offered into the fire with this mantra, it will be enough to subdue any woman born of man. The feather of a crow over which this mantra has been recited thirty-two times, if kept concealed within the house of an enemy, will destroy it mysteriously in the course of a week. There is no need to multiply instances. It is enough to say that Vajratārā is sure to bring success to her worshipper in anything he may undertake, and that is the reason why she is so popular among the Vajrayānists.

Fig. 180 illustrates the Indian Museum image of Vajratārā enclosed within a lotus, surrounded by all the ten deities of the Vajratārā Maņdala. Fig. 181 is the Orissa image of Vajratārā illustrated in N.N. Vasu's Mayurbhanj Archaeological Survey. Fig. 182 is the image of Vajratārā discovered at the Sarasvatisthan close to the Svayambhu Temple in Nepal.

Fig. 183 illustrates the Peiping statuette of Puṣpatārā, one of the attendants of Vajratārā.

4. MAHĀPRATISARĀ

Varieties-1. Three-Faced, Ten-Armed

2. Four-Faced, Eight-Armed

Mahāpratisarā is the principal goddess in the Pañcarakṣā group, and her worship is widely prevalent amongst the Tāntric Buddhists. She is represented either singly or in a Maṇḍala in the company of four other Pañcarakṣā deities. She is generally yellow when worshipped independently, and white when worshipped in the Maṇḍala of the five goddesses. She may be represented with four faces and eight arms, or with three faces and ten arms, in accordance with the Sādhanas, but in actual representations she may have three faces and eight arms. The

^{1.} See also Bhattasali: IBBS, p. 61 and Pl. XXIV

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form with three faces and eight arms, is said to bear the image of Ratnasambhava on the crown, and the other yellow form may also be assigned to this Dhyāni Buddha. The Sādhana describes the former in the following terms:

"Mahāpratisarā pīta trimukhī pratimukham trinayanā daśabhujā kṛṣṇasitadakṣiṇetaravadanā dakṣiṇapañcabhujeṣu yathākramam khaḍgavajra-bāṇa-varada-hṛdayaśāyihastasthacchatrāṇi tathā vāmapañcabhujeṣu cāpa-dhvaja-ratnacchaṭā-paraśu-śaṅkhāḥ Ratnasambhavamukuṭī kṛṣṇa-kañcukaraktottarīyā ca ardhaparyaṅka-lalitākṣepā divyābharaṇavastra-bhūṣitā ceti." Sādhanamālā, p. 401-402.

"Mahāpratisarā has yellow complexion, three faces, each with three eyes, and ten arms; her right and left faces are of blue and white colour respectively. She carries in her five right hands the sword the Vajra, the arrow, the Varada mudrā and the parasol held against her chest, and her five left hands similarly hold the bow, the banner, the jewel, the Parasu and the conch. She bears the image of Ratnasambhava on the crown, has a blue jacket and a red scarf, sits on the Ardhaparyanka in the Lalita attitude, and wears celestial ornaments and garments".

The form with four faces and eight arms is described under the five Rakṣā deities. But there is another form which is worshipped independently, and which is almost identical with the preceeding one, except that here she is endowed with four faces and eight arms. The principal face is yellow, the right white, the left red, and the face behind blue. She carries in her four right hands the sword, the Cakra, the Triśūla and the arrow, and in the four left the Paraśu, the bow, the noose and the Vajra.

Two photographs (Figs. 184, 185) represent this form of the goddess, and these tally with the Sādhana in all other respects except that they have only three faces instead of four.

The goddess is popular in Tibet 1 and China 2.

5. VASUDHĀRĀ

Colour-Yellow

Face-One

Arms-Two

Symbol-Ears of Corn

Vasudhārā is the consort of Jambhala and bears the image of either Akṣobhya or Ratnasambhava on her crown. Several Sādhanas in the Sādhanamālā describe her form which is invariably two-armed. As

1. Gordon: ITL, p. 76

^{2.} Clark: TLP, II, pp. 289 (two-armed)

none of the Sādhanas mentions the Āsana, she may be represented in any attitude, standing or sitting. She is richly decked in ornaments and is invariably accompanied by her attendants. Her complexion is always yellow, and she carries in her left hand the ears of corn with the vessel that showers gems, while the right hand exhibits the Varada mudrā. The short Sādhana describing her is as follows:

"Pīta-Vam-kārapariņatām dvibhujaikamukhīm pītām navayauvanābharaņavastravibhūṣitām dhānyamañjarīnānāratnavarṣamāṇaghaṭavāmahastām dakṣiṇena varadām anekasakhījana-parivṛtām viśvapadmacandrāsanasthām Ratnasambhavamukuṭinīm...niṣpādya".

Sādhanamālā, p. 422-3.

"The worshipper should conceive himself as (Vasudhārā) who originates from the yellow germ syllable 'Vam'. She is two-armed, one-faced, of yellow complexion, is in the prime of youth and is decked in all sorts of ornaments and garments. She carries in her left hand the ears of corn on a vessel showering gems, while the right exhibits the Varada mudrā. She is surrounded by many lady friends, rests on the moon over the double lotus, and bears the image of Ratnasambhava on the crown...".

Images of Vasudhārā are not generally met with in sculpture. She accompanies Ucchuṣma in the unique Sarnath image already referred to. The other image from Sarnath is mutilated beyond recognition. In both cases, however, she is represented standing. Fig. 186 illustrates a Nepalese drawing of the goddess.

Vasudhārā is sometimes represented as one-faced and six-armed, and as sitting in the Lalita attitude. In the three right hands she exhibits the Namaskāra mudrā, the Varada mudrā and the ears of corn. The first left hand has the book, the second the ears of corn, and the third on the lap carries the vessel containing jewels. Her hair rises upwards in the shape of a flame, she is beautifully decked in ornaments and her expression is truly peaceful. Fig. 187 represents this variety of the goddess and is a fine specimen of Newari art. Fig. 188 illustrates a beautiful bronze image of Vasudhārā in the Baroda museum.

Images of Vasudhārā are found in Tibet 1 but not in China.

6. APARĀJITĀ

Colour—Yellow Identification Mark—Trampling upon Ganesa Mudrā—Capeṭadāna (Slapping)

The name of Aparājitā occurs in the Dhyāna for Aṣṭabhujā Kuru-kullā already quoted and translated. There she is said to bear the

Gordon: ITL, p. 72; Getty: GNB, p. 131.

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image of Ratnasambhava on her crown, and to carry in her four hands the staff, the goad, the bell and the noose.

Aparājitā is an interesting Buddhist goddess. She tramples upon Gaņeśa, and one of her hands is raised in the attitude of dealing a slap, while her parasol, according to the Sādhana, is held by important Hindu gods. A very short Sādhana is devoted to her worship, and the Dhyāna contained in the Sādhana describes the form of Aparājitā thus:

"Aparājitā pītā dvibhujaikamukhī nānāratnopasobhitā Gaņapatisamākrāntā capeṭadānābhinayadakṣiṇakarā, gṛhītapāsatarjanikahṛdayasthitavāmabhujā atibhayaṅkarakarālaraudramukhī aseṣamāranirdalanī Brahmādiduṣṭaraudradevatāparikarocchritacchatrā ceti."

Sādhanamālā, p. 403.

"Aparājitā is yellow in complexion, two-armed, one-faced, is decked in various gems, and tramples upon Ganeśa. Her right hand is raised, displaying the act of dealing a slap, while the left carries the noose round the raised index finger against her chest. Her face is awful, terrible and ferocious. She is the destroyer of all wicked beings, and her parasol is raised over her head by the host of wicked and ferocious gods, Brahmā and others".

In the Sādhana one epithet of the goddess deserves special notice. It is Gaṇapatisamākrāntā "Who tramples upon Gaṇapati". The word 'ākrānta' is derived from the original root 'kram' to 'trample'. On the strength of this epithet of the goddess the Nālandā fragment (Fig. 189) showing only the lower half of the full image is identified with that of Aparājitā. In it, the figure to the right of the principal goddess appears to be Indra and the rod held by him seems to be the handle of the parasol required to be held over her head by the gods beginning with Brahmā. The upper part of the Nālandā image is unfortunately lost. Had it been complete, it would have been possible to find the Capeṭadāna mudrā in the right hand of the goddess and the noose with the raised index finger in the left, and a parasol over her head in continuation of the broken handle.

This identification was confirmed when subsequently the Indian Museum image (Fig. 193) was discovered. This image is only slightly mutilated but is complete, and resembles the Nālandā fragment in the lower portion, while the whole image follows with precision, the directions given in the Sādhana quoted above. This new discovery leaves no room for doubt regarding the identification.

Aparājitā is known in China 1.

^{1,} Clark: TIP, II, pp. 208, 290.

7. VAJRAYOGINĪ (I) HEADLESS FORM

Colour—Yellow Asana—Āliḍha Companions—Two Arms—Two Symbols—Kartri and severed head

Vajrayogini is another of the important and popular goddesses who does not seem to bear the image of any of the Dhyāni Buddhas on the crown. Four Sādhanas describe her forms, which are three in number and conform to two distinct types, very different form each other. In one case, she has no head on her shoulder, but carries it in her hand, and in another, she has her head intact. The former form is identical in appearance with the Hindu goddess Cchinnamastā belonging to the group of ten Mahāvidyās. It is therefore possible to conclude that this Buddhist goddess was borrowed and incorporated wholly into their pantheon by the Hindus. She is always accompanied by the two Yoginis on either side of her, who are called Vajravairocani and Vajravarnani. The Sādhana describing her headless form is as follows:

"Bhaṛṭārikām Vajrayoginīm...pītavarṇām svayameva svakartri-karti-ta-svamastaka-vāmahastasthitām dakṣiṇahastakartrisahitām, ūrdhvavis-tṛtavāmabāhum, adhonamitadakṣiṇabāhum, vāsaḥśūnyām, prasāritadak-ṣiṇapādām saṅkucitavāmapādām, bhāvayet. Kavandhānniḥṣṛtyāsṛkdhā-rā svamukhe praviśati, apare ubhayoḥ pārśvayoginyor-mukhe praviśati iti bhāvayet.

Vāmadakṣiṇapārśvayoḥ śyāmavarṇa-Vajravarṇanī-pītavarṇa-Vajravairocanyau vāmadakṣiṇahastakartrisahite, dakṣiṇavāmahastakarpparasahite, prasāritavāmapādaprasāritadakṣiṇapāde saṅkucitetarapāde muktakeśyau bhāvayet Ubhayoḥ pārśvayoḥ, ubhayor-yoginyor-madhye antarīkṣe atibhayākulaṁ śmaśānaṁ bhāvayet."

Sādhanamālā, p. 452-453.

"The worshipper should conceive himself as Bhaṭṭārikā Vajrayoginī ...of yellow colour, who carries in her left hand her own head severed by herself with her own Kartri held in her right hand. Her left hand is raised upwards while the right is placed below. She is nude, and her right leg is stretched while the left is bent down. He (the worshipper) should also meditate on the streams of blood issuing from the severed body as falling into the mouth of the severed head and into the mouths of the two Yoginis on either side of her.

He (the worshipper) should also conceive the two Yoginis to the left and right (of the principal goddess), the green Vajravarnani and the yellow Vajravairocani, both of whom carry the Kartri in their left and

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right hands respectively, and the cup made of a skull in the right and left hands respectively. Their left and right legs respectively are stretched forward, while the other legs are bent, and they have dishevelled hair. On all sides, between the two Yoginis and in the firmament there is the awful cremation ground".

(II) RED FORM

Colour-Red Vāhana-Corpse Symbols-Vaira and Kapāla Āsana—Ālīdha

The Red form is no less terrible than the one described above. She is surrounded on all sides by the terrible burning grounds. She stands in the Alidha attitude, on the orb of the sun, is in the prime of youth, and has red complexion. She rides the corpse, is nude, has three eyes, red and round, contorted brows, protruding belly and tongue, and is endowed with the six auspicious symbols. She carries the Kapala in the left hand and the Vajra in the right, while the Khatvānga hangs from her left shoulder. This form of Vajrayogini is similar in many respects to the forms of both Nairātmā and Vajravārāhī, so much so, indeed, that a confusion is likely to arise in the identification of their images. If an image shows the dancing attitude in Ardhaparyanka, it may be identified as Nairātmā or Vajravārāhī, but if it shows the Alidha attitude, it may have to be identified as Vajrayogini. The excrescence near the right ear and the corpse lying on its chest is peculiar only to Vajravārāhī; while the absence of the excrescence and the corpse lying on its back point to Nairātmā. The Ālīdha attitude is peculiar only to Vajrayogini.

(III) YELLOW FORM

Colour—Yellow Arms-Two Symbols-Kartri and Kapala

She may also have a Yellow form, when according to the Sādhana, she will carry the Kartri and the Kapāla, but in other respects will be identical with the one just described. Another Sadhana adds the information that the Kapala should be filled with the blood of the Devas (gods) and the Asuras (demons) and that the hand carrying the Kartri may show the Tarjani also.

Vajrayogini is one of the consorts of Heruka, who remains with her in yab-yum, and their union is the subject of the celebrated Heruka-Tantra. The temple of Vajrayogini at Sanku (Fig. 191) in Nepal does not contain an image of any of these varieties of Vajrayogini. It contains the image of Ugratārā, more popularly known as Mahācina-Tārā, which is believed to have been carried over there by Bengali priests

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from a place of the same name in the District of Dacca, about A. D. 1350, when the Muhammadans led their victorious armies over Eastern Bengal.

Images of Vajrayogini are found in Tibet 1.

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8. PRASANNATĀRĀ Colour—Yellow Faces—Eight

Arms - Sixteen

Prasannatārā is mentioned twice in the Sādhanamālā, once as a companion of Aṣṭabhujā Kurukullā and once again as a principal deity in the Sādhana. As a companion of Kurukullā she is red, but her independent form shows the yellow colour. Thus in the absence of more definite information, she has to be assigned to the family of the Dhyāni Buddha Ratnasambhava of yellow colour. The Sādhana devoted to her independent form gives her the epithets of Amṛtamukhī and Amṛtalocanā and there is no doubt that except for the face on the top all her seven faces are represented as having charmingly sweet expression. But she is not benign and peaceful. She is fearful like Vidyujjyālākarālī, a form of Ekajaṭā. The Dhyāna describes her form in the following terms:

"Hemavarṇāṁ mahāghorāṁ Tārādevīṁ maharddhikāṁ I Trinetrāṁ aṣṭavadanāṁ bhujaṣoḍaśabhūṣitāṁ II

Ūrdhvapingalakeśām sārdraśatārdhamuṇḍamālākṛtahārām.

Pratyālīḍhapadopetām jagattrāṇām mahābalām I

Vicitravastranepathyām hasantim navayauvanām II

Pradhānamukham pitam dakṣiṇam dvitiyam nilam, tṛtiyam śyāmam caturtham gaganaśyāmam, vāme kundasannibham, dvitiyam raktam, tṛtiyam gaganaṣyāmam ūrdhvāsyam dhūmravarṇābham mahāghoram vikaṭotkaṭam; dakṣiṇa-kareṣu khaḍga-utpala-śara-vajra-ankuśa-daṇḍa-kartriabhayadharām; vāmabhujeṣu sapāśatarjani-kapāla-dhanuḥ-khatvānga-vajrapāśa-Brahmaśiraḥ-ratnakalaṣadharām; viśvapadmacandrasthām sūryyaprabhāvibhūṣitām: vāmapādena Indram, dakṣiṇapādena Upendram, pādadvayamadhye Rudram Brahmāṇam cākramya sthitām, sarvāvaraṇavināśanim bhāvayet.

Prasannatārā-Sādhanam."

Sādhanamālā, p. 241.

"The worshipper should conceive himself as (Prasannatārā) who is of golden complexion, of terrible appearance, bestows prosperity, is three-eyed, eight-faced and sixteen-armed. Her brown hair rises upwards and her necklace is made of half-a-hundred heads wet with

^{1.} Gordon: TLP, p. 81.

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blood. She emancipates the universe and is terrible to behold. She stands in the Pratyalidha attitude, has smiling faces, is in the fulness of youth and her garments are of variegated colour. Her first face is vellow, the second to the right is blue, the third green, and the fourth blue like the sky; the face to the left is white like the Kunda flower. the second red, and the third blue like the sky; the face on the top is of the colour of smoke, terrible in appearance, distorted and disfigured. In her eight right hands are: 1. the Khatvanga, 2. the Uptala, 3. the arrow, 4. the Vajra, 5. the Ankusa, 6. the staff, 7. the Kartri and 8. the Abhaya pose; and in the left 1. the noose with the Tarjani, 2. the Kapala, 3. the bow, 4. the Khatvanga, 5. the Vaira, 6. the noose, 7. the head of Brahma, and 8. the vessel of gems. She stands on the moon over the double lotus, is radiant with the glow of the sun, tramples under her left foot Indra, under the right Upendra, and presses Rudra and Brahma between the two, and destroys the veils of ignorance".

Fig. 192 illustrates a Nepalese drawing of the goddess which tallies with the Sādhana in major details.

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CHAPTER XI

COLLECTIVE DEITIES

It has been pointed out earlier that the Buddhists, in the medieval age started an unrelenting process of deification by turning all objects, cosmic principles, literature, letters of the alphabet, the directions and even the desires into gods and goddesses, with forms, colour, poses of sitting, and weapons. In this manner the ten directions, eight kinds of head-dress, the different kinds of protection, the dances, musical instruments, components of the door, four kinds of light, important animals, and various other things were all deified with form, colour and weapons. In this chapter these collective deities will be briefly described.

I. TEN GODS OF DIRECTION

The process of deification was applied in Vajrayāna to the four cardinal directions, North, South, East and West, and the four intermediate corners, such as Vāyu, Agni, Īśāna and Nairṛta. With the top and the bottom the quarters numbered ten, and thus the Buddhist Tantras added ten gods of the quarters to the already numerous gods in their pantheon. The deities of the ten quarters are not, however, the monopoly of the Buddhists, and it is believed that the Buddhists were indebted to the Hindus for the deification of the quarters. Amongst the Hindus the eight Dikpālas are commonly found in the Purāṇas and Tāntric works. The Dikpālas are supposed to guard the ten quarters, and are said to be the presiding deities of these directions, or in other words, they are regarded as the embodiments of these quarters in the form of deities.

The Buddhists improved upon the original ideas of the Hindus and showed in an artistic style their origin in an Assembly of the Faithful where the Highest Lord sits in different Samādhis (meditations), and the rays issuing out of his body condense themselves first into syllables which give rise to the different Guardians of the Gates This process of deification is described in the first chapter of the Guhyasamāja a resume of which is already given in this book in the very first chapter.

These deities of the ten quarters are frequently mentioned in the Sādhanas. In the Mandalas of the Nispannayogāvalī they are invariably

present and their places are accurately stated. They are always collectively mentioned in the Mandalas or Circles of deities where the directions play an important part. Their chief function is to remove all sorts of obstacles for the protection of Dharma.

The ten deities of the quarters are described differently in the different Mandalas in the Nispannayogāvalī, and they are sometimes represented along with their Śaktis often in close embrace. They are often violent in appearance, and although it is not possible here to deal with all their forms, it is not reasonable to omit a reference to them in the present state of our knowledge of the Buddhist pantheon. The ten deities are, therefore, described here one after another in their recognized order, with the relevant passages from the Nispannayogāvalī describing their forms.

1. YAMĀNTAKA

Colour—Blue Arms—Six

Faces-Three Direction-East

Yamāntaka presides over the East and is one of the popular deities of the Buddhist pantheon He is also known as Yamāri who is often endowed with two forms known as Kṛṣṇa-Yamāri and Rakta-Yamāri. Some of his forms and Sādhanas have alredy been dealt with in an earlier chapter. Independent Tantras are also ascribed to his worship. As a guardian of the Eastern quarter Yamāntaka is described in the Mañjuvajra Maṇḍala of the Niṣpannayogāvalī, along with his nine other colleagues. He is described there as:

"Tatra pūrvasyām ārāyām Yamāntakaḥ kṛṣṇaḥ kṛṣṇasitaraktamukhaḥ kṛṣṇavajramudgara-khaḍga-maṇi-kamaladhāṛī". NSP, p. 1

"On the Eastern spoke of the wheel there is Yamantaka of blue colour. His three faces have blue, white and red colour. He holds in his four hands the hammer marked with the blue Vajra, the sword, the jewel and the lotus."

Yamantaka is six-armed like all other Krodha deities of the quarters. All the Krodha deities including Yamantaka embrace their Śaktis with their two principal hands.

In the Vajrahūnkāra Maṇḍala his second name is given as Vajradaṇḍa. His images are found in China 1 as also in Tibet 2.

^{1.} Clark: TLP, II, pp. 52, 73

^{2.} Gordon: ITL, p. 90; Getty: GNB, p. 164

2. PRAJNĀNTAKA

Clour-White Faces-Three Arms-Six Direction-South

The second deity in the series is Prajñantaka who presides over the Southern direction. He is described in the same Mandala as:

"Dakşinasyām Prajñāntakah sitah [sita] kṛṣṇaraktamukho Vajrānkitasitadandāsimanipadmadhāri." NSP, p. 2

"In the South, there is Prajñantaka, who is white in colour having three faces of white, blue and red colour. In his four hands he shows the white staff marked with a Vajra, the sword, the jewel and the lotus."

The two other hands hold the Sakti. In the Vajrahunkara Mandala his second name is given as Vajrakundali. His images are found in China 1.

3. PADMĀNTAKA

Faces-Three Colour-Red Direction-West Arms-Six

The third Lord of the quarters is Padmantaka who is described in the Nispannayogāvalī with the following words:

"Paścimāyām Padmāntako raktah raktanīlasitāsyo raktapadmāsima-NSP, p. 2 nicakradhārī"

"Padmantaka is in the West and is red in colour with three faces of red, blue and white colour. He holds the red lotus, the sword, the jewel and the discus."

The two principal hands hold the Sakti in embrace. In the Vajrahūnkāra Maņdala he is known by the name of Vajroṣṇiṣa. His images are found in China 2.

4. VIGHNĀNTAKA

Faces-Three Colour-Green Direction-North Arms-Six

The fourth deity in the series is Vighnantaka who is already wellknown and an account of whom appears in an earliar chapter of this book. Vighnantaka as the lord of the North appears in the Nispannayogāvalī as follows:

"Uttarasyām Vighnāntako haritah haritasitaraktamukhah karālavaj-NSP, p. 2 rāsimanipadmadhārī."

1. Clark: TLP, II, p. 59

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^{2.} For his statuette in China as Vajroșņişa, see Clark: TLP, II, pp. 65, 49.

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"Vighnantaka is in the North and is green in colour. His three faces show green, white and red colour. He holds the fearful Vaira. the sword, the jewel and the lotus."

The principal hands embrace the Sakti as usual. In the Vajrahūnkāra Mandala his second name is Analarka. His images are found in China 1.

5. TAKKIRĀIA

Colour-Blue

Faces-Three

Arms-Six

Direction-Agni

Takkirāja as the guardian of the Agni corner is very frequently referred to in the Nispannayogāvalī. He is described as:

"Āgneyyām Takkirājo nīlah nīlasitaraktāsyo nīladaņdakhadgamanvabiadhārī." NSP, p. 2

"Takkirāja is in the Agni corner and is blue in colour. His three faces are blue, white and red. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Sakti as usual.

In the Vajrahunkāra Mandala his name is Vajrayakṣa. In the Dharmadhātuvagīśvara Maṇḍala he is Vajrajvālānalārka. His images are found in China 2.

6. NĪLADANDA.

Colour-Blue

Faces-Three

Arms-Six

Direction-Nairrta

The sixth deity in the series is Niladanda who is the presiding deity of the Nairrta corner. His form is described as:

"Nairṛtyām Nīladaṇḍaḥ kṛṣṇaḥ kṛṣṇasitaraktāsyo nīladaṇḍakhaḍgamanyabjadhārī." NSP, p. 2.

"In the Nairṛta corner appears Niladaṇḍa who is of blue colour having three faces of blue, white and red colour. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Sakti.

In the Vajrahunkara Mandala his name is Vajrakala. But in the Dharmadhātuvāgiśvara Mandala his name is Herukavajra. His images are found in China 3.

1. Clark: TLP, II, pp. 217, 311

2. Clark: TLP, II, p. 303 (as Takkirāja) pp. 66, 145, 269 (as Vajrayakṣā).

3. Clark: TLP, II, p. 49 (as Nīladanda); and p. 75 (as Vajrakāla),

7. MAHĀBALA

1,

Colour—Blue Faces—Three Arms—Six Direction—Vayu

The seventh deity in the series is Mahābala, who is the presiding deity of the intermediate corner of Vāyu. His form is described in the Niṣpannayogāvalī in the following words:

"Vāyavyām Mahābalah kṛṣṇah kṛṣṇasitaraktamukhah triśūlāsimaṇikamaladhārī."
NSP, p. 2

"In the Vayu corner appears Mahabala of blue colour with three faces of blue, white and red colour. He holds the Trisula, the sword, the jewel and the lotus."

As usual, with the principal hands he holds the Śakti.

In the Vajrahūnkāra Mandala he is given the name of Mahākāla. But in the Dharmadhātuvāgīśvara Mandala he is known as Paramāśva. His images are found in China 1.

8. ACALA

Colour—Blue Faces—Three

Arms—Six Direction—Īśāna

Acala is the eighth deity in the series, and is regarded as the presiding deity of the Isana corner. His form is several times described in the Niṣpannayogāvalī. It is probable that this deity is the same as Acala who is known as Caṇḍaroṣaṇa and is described already in an earlier chapter.

The description of his form is given below:

"Aiśānyām Acalo nilakekaraḥ nilasitaraktāsyaḥ khaḍgavajramaṇipadmadhāri." NSP, p. 2

"In the Īśāna corner there is Acala with blue complexion. His three faces are blue, white and red. He holds the sword, the Vajra, the jewel and the lotus."

In the two principal hands he holds the Sakti in embrace.

In the Vajrahūnkāra Maṇḍala he is given the name of Vajrabhīṣaṇa, but in the Dharmadhātuvāgīśvara Maṇḍala his name is Trailokyavijaya. His images are found in China².

^{1.} Clark: TLP, II, pp. 49, 217 (as Mahābala) p. 75 (as Mahākālavajra)

^{2.} Clark: TLP, II, p. 116 (as Trailokyavijaya)

9. USNĪSA

Colour—Yellow Faces—Three
Arms—Six Direction—Up

The ninth deity in this series is Uṣṇiṣa who is also known as Uṣṇiṣa-cakravarti, and presides over the sky above. His form is described thus in the Niṣpannayogāvali:

"Ūrdhve Uṣṇiṣacakarvarti pitaḥ pitanilaraktāsyaḥ pitacakrakhaḍgamanipadmadhāri." NSP, p. 2

"In the upper region there is Uṣṇiṣacakravarti of yellow colour. His three faces are yellow, blue and red. He holds the yellow discus, the sword, the jewel and the lotus."

His two principal hands hold the Śakti as usual. His images are found in China 1.

10. SUMBHARĀJA

Colour—Blue Faces—Three
Arms—Six Direction—Down

The tenth deity in this series, is Sumbharāja who is the embodiment of the Nether regions. His form is described in the Mañjuvajramaṇḍala as follows:

"Adhaḥ Sumbharājo nīlaḥ nīlasitaraktāsyo vajrakhaḍgamaṇikamalabhrt." NSP, p. 2

"Below is Sumbharāja who is blue in colour. His three faces are blue, white and red. He holds in his four hands the Vajra, the sword, the jewel and the lotus."

With the two principal hands he holds the Sakti in embrace.

In the Vajrahūnkāra Mandala he is known by the name of Vajrapātāla. He is not represented in the Chinese collection.

II. SIX GODDESSES OF DIRECTION

Just as there are ten gods of the quarters for all the Mandalas of principal gods, even so there are six goddesses presiding over the six quarters, with different names and different weapons in their hands. An account of these goddesses is not only interesting but also very important for the purpose of identifying deities of the Buddhist pantheon. Their names and weapons are recorded in the Mandala of Vajratārā in the Nispannayogāvalī (p. 38) as also in the Vajratārāsādhanam (p. 185) in the Sādhanamālā. If Puṣpā, Dhūpā, Dipā and Gandhā are added, the number will be ten for the directions.

^{1.} Clark: TLP, II, p. 76



Fig. 103 Khasarpana (Vikrampur, Dacca)

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Fig. 105 Lokanātha (Mahoba)

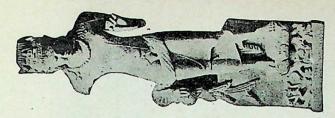


Fig. 107 Lokanātha (Sarnath)

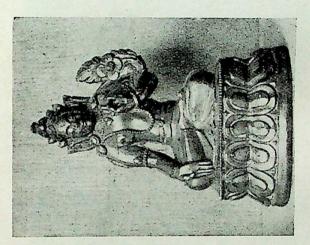


Fig. 106 Lokanātha (Baroda Museum)

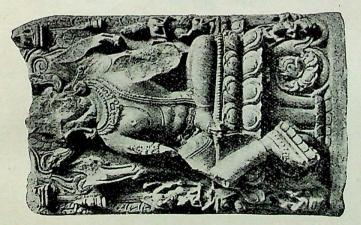


Fig. 104 Khasarpana (Indian Museum)

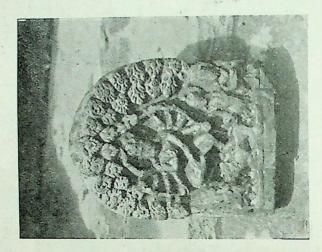


Fig. 110 Padmanartteśvara (Nepal)

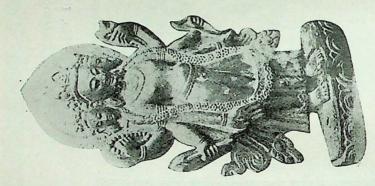


Fig. 109 Hālāhala (Nepal)

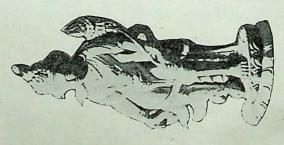
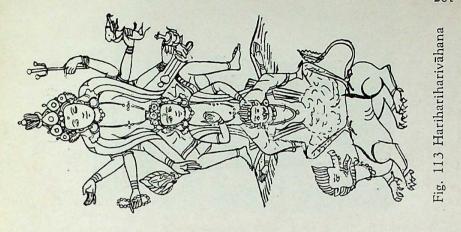
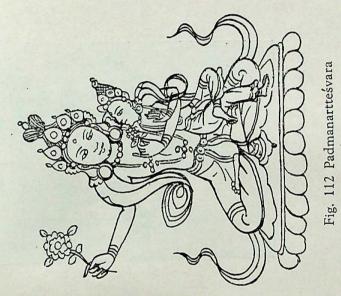


Fig. 108 Lokanātha (Nepal)





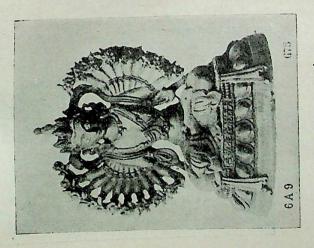


Fig. 111 Padmanartteśvara (Peiping)

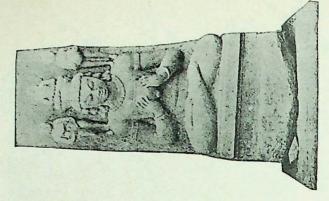


Fig. 116 Nilakantha (Samath)

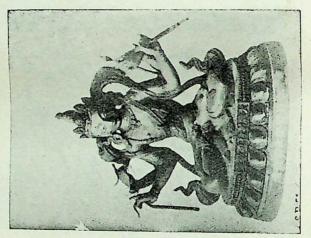


Fig. 115 Rakta-Lokesvara (Peiping)

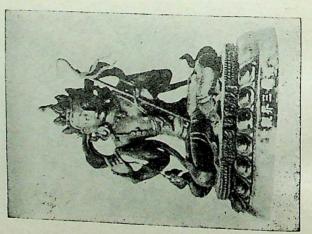


Fig. 114 Trailokyavasankara (Peiping)

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Fig. 119 Sukhāvatī Lokeśvara (*Nepal*)

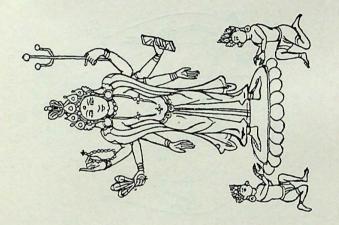
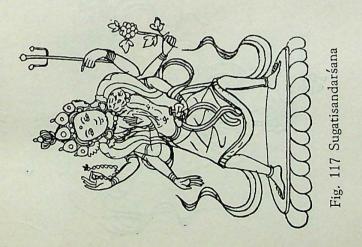
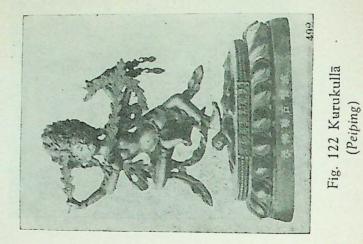
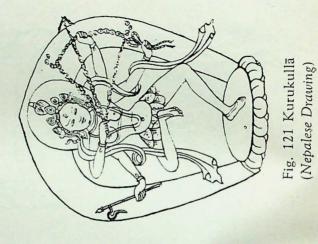


Fig. 118 Pretasantarpita









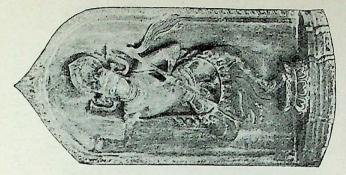


Fig. 125 Heruka (Dacca Museum)

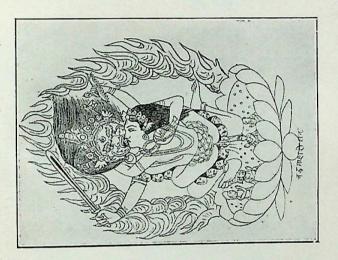


Fig. 124 Candarosana

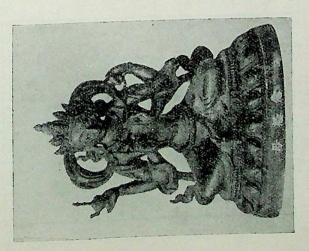
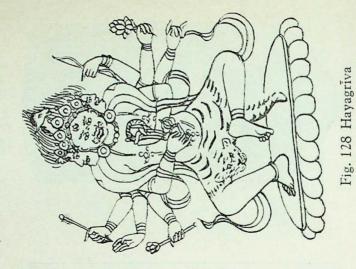
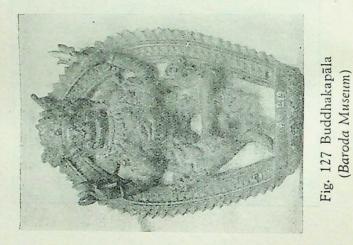
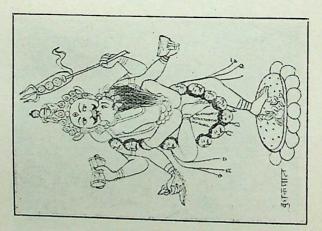


Fig. 123 Bhṛkuṭi (Peiping)







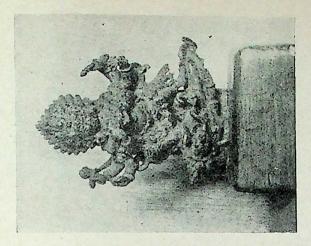


Fig. 131 Vighnāntaka (Baroda Museum)

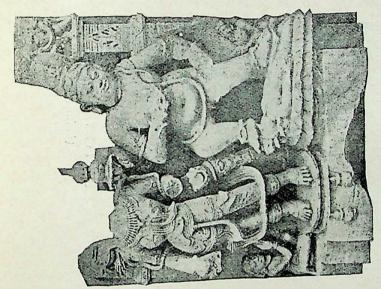


Fig. 130 Ucchuṣma-Jambhala (Sarnath)

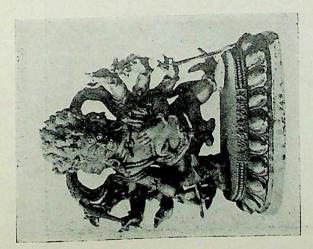


Fig. 129 Hayagrīva (Peiping)

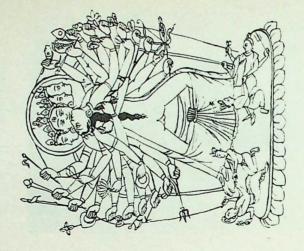


Fig. 134 Kālacakra (Nepalese Drawing)

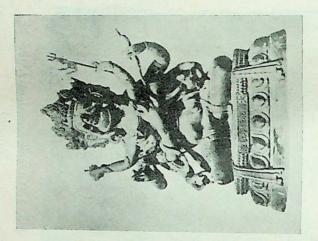
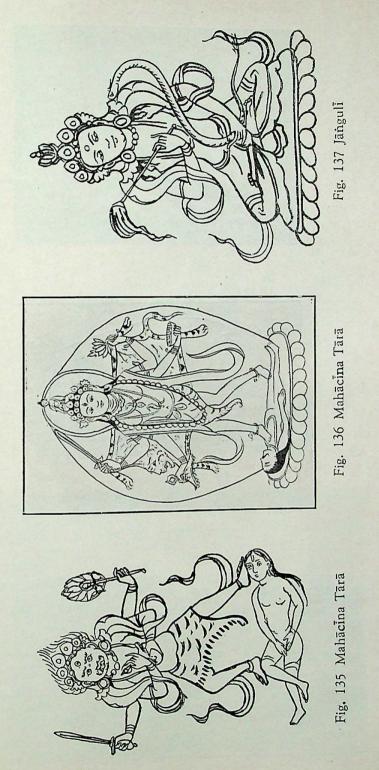


Fig. 133 Yogāmbara (Peiping)



Fig. 132 Paramā'sva



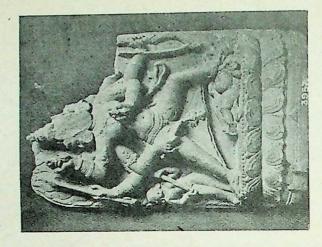


Fig. 140 Parņasabarī

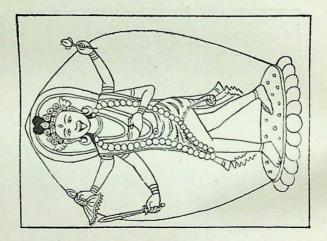
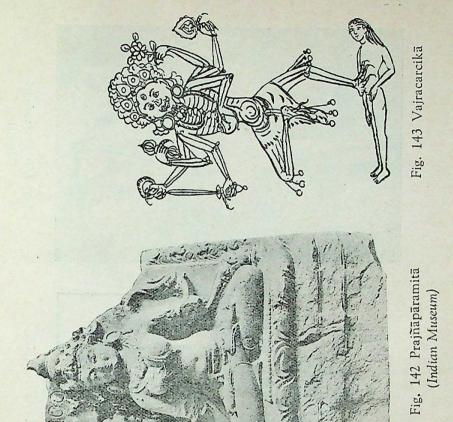


Fig. 139 Ekajațā



Fig. 138 Ekajaṭā (Indian Museum)



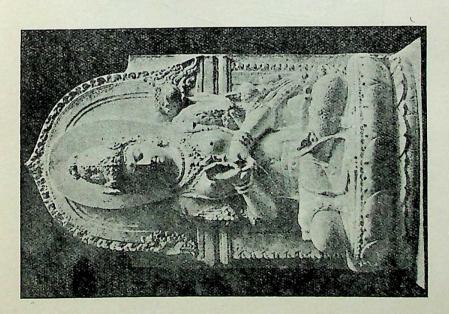


Fig. 141 Prajñāpāramitā (Leiden, Holland)

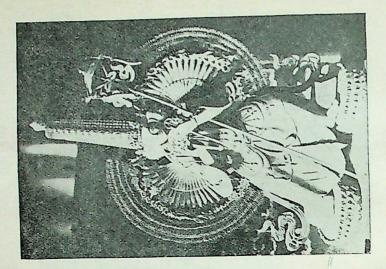


Fig. 146 Pratyangirā (Nepal)

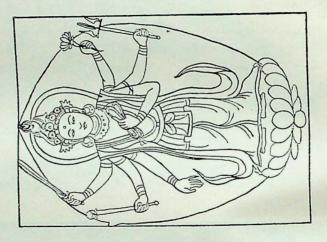


Fig. 145 Pratyangirā

Fig. 144 Pratyangirā





Fig. 148 Nairātmā (Indian Museum)

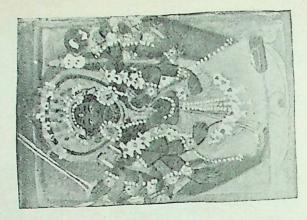


Fig. 150 Vajravidāraņī

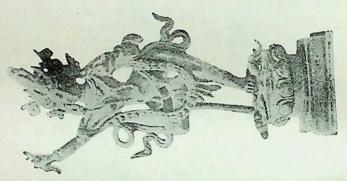


Fig. 149 Nairātmā (Vaṅgīya Sāhitya Pariṣat)





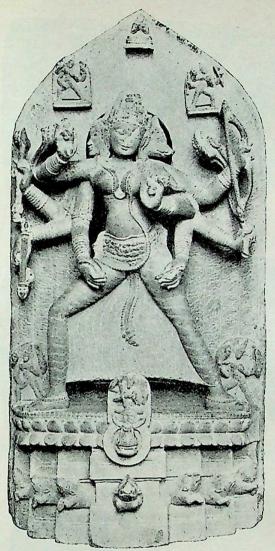


Fig. 152 Astabhuja Mārīcī (Indian Museum)

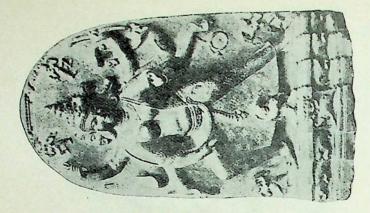


Fig. 154 Aṣṭabhuja Mārīcī (Lucknow Museum)

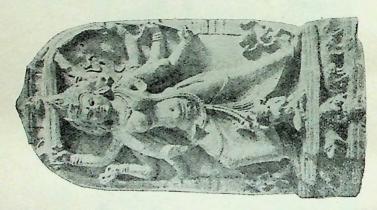


Fig. 153 Aşṭabhuja Mārīcī (Indian Museum)

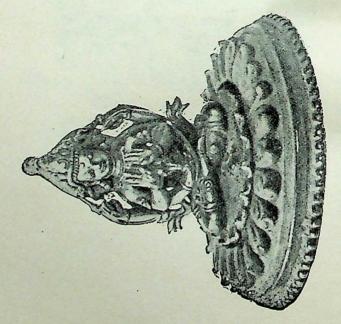


Fig. 151 Nāmasaṅgīti (Nepal)



Fig. 156 Uṣṇiṣavijayā (Indian Museum)

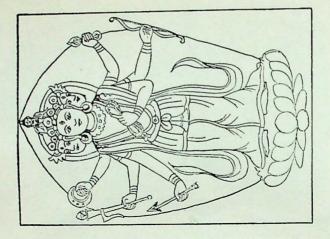


Fig. 158 Sitātapatrā Aparājitā

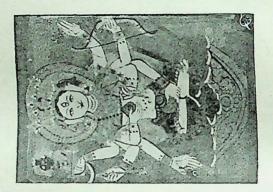


Fig. 157 Usņiṣavijayā

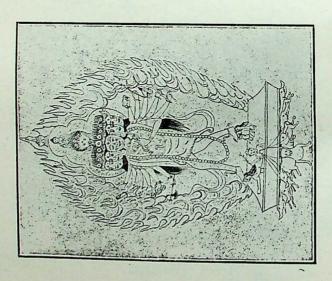


Fig. 155 Dasabhujasita-Mārīcī



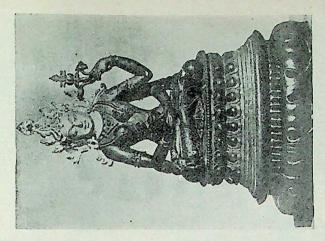


Fig. 161 Cundā (W. B. Whitney collection, New York)

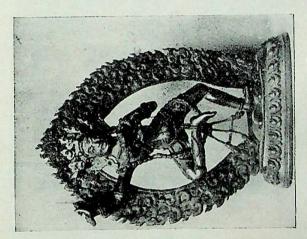


Fig. 160 Vajravārāhī (Baroda Museum)

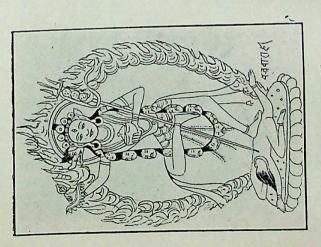


Fig. 159 Vajravārāhī

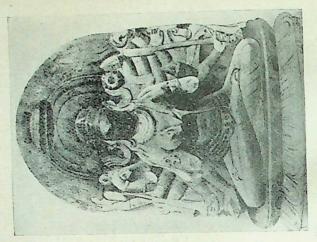


Fig. 164 Cundā (Bodh Gaya)

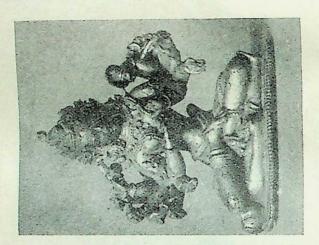


Fig. 163 Cundā (Baroda Museum)



Fig. 162 Cundā (Miniature painting from a Cambridge Ms.)





Fig. 166 Khadiravaṇi Tārā (Mahoba)



Fig. 168 Khadiravaņī Tārā (Baroda museum)



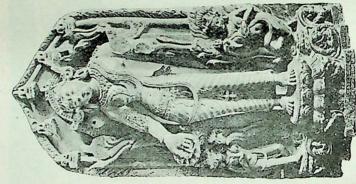


Fig. 167 Khadiravaņī Tārā (Indian museum)



Courtesy: W. Y. Evans Wentz Fig. 165 Grahamātṛkā



CC-0. In Public Domair Fiur State Misseum, a Hazratganj. Lucknow (Indian museum)

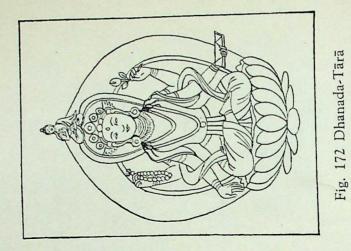








Fig. 173 Parṇaśabarī (Vajrayogini, Vikrampur)

CC-0. In Public Domain. UP State Museum, Hazratganj. Lucknow



Fig. 176 Jambhala (Nepal)

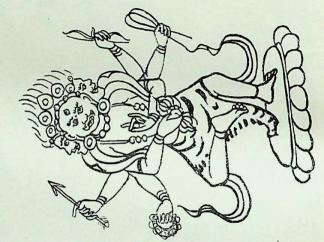
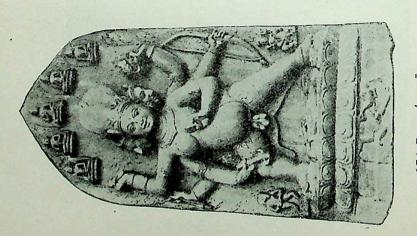


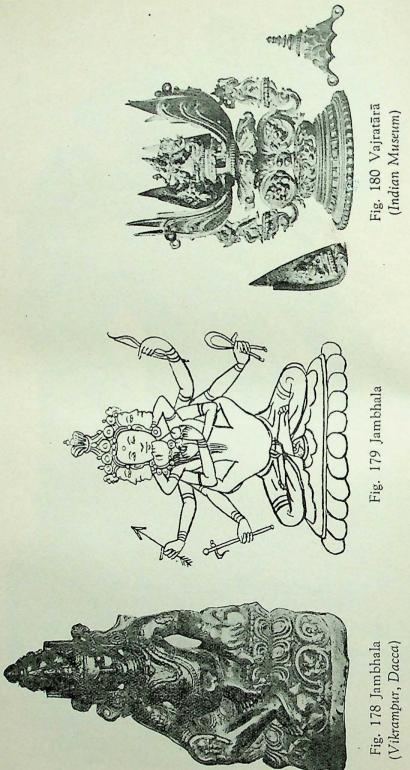
Fig. 175 Vajraśṛṅkhalā



174 Parņaśavarī (Vikrampur, Dacça)



Fig. 177 Jambhala (Vikrampur, Dacca)



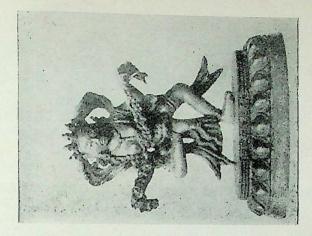


Fig. 183 Puṣpatārā (Peiping)

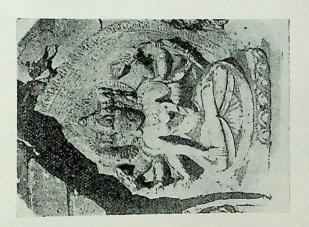


Fig. 182 Vajratārā (Nepal)

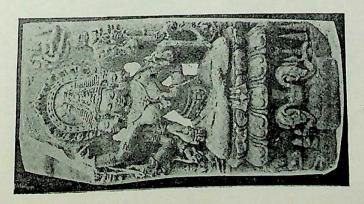


Fig. 181 Vajratārā (Orissa)

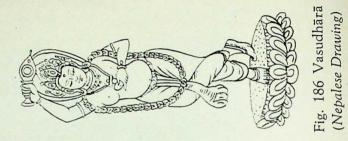




Fig. 185 Mahāpratisarā (Dacca Museum)

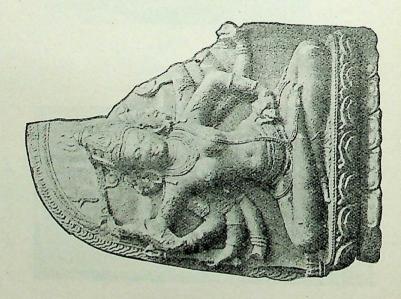


Fig. 184 Mahāpratisarā (Dacca Sāhitya Pariṣat)



Fig. 189 Aparājitā (Nalanda)

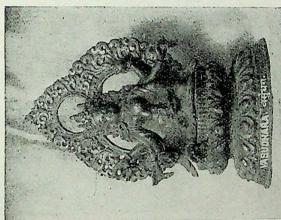


Fig. 188 Vasudhārā (Baroda Museum)

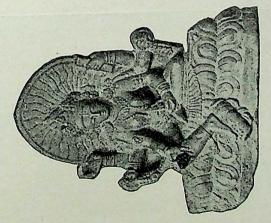


Fig. 187 Vasudhārā (Nepal)

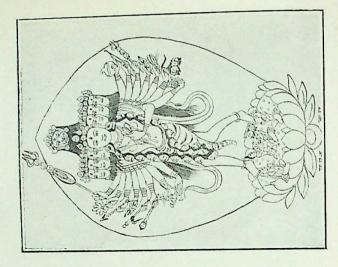


Fig. 192 Prasannatārā

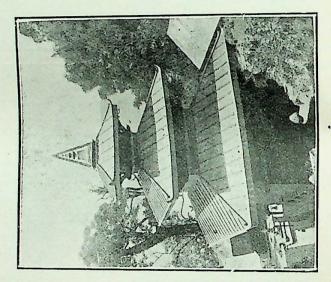
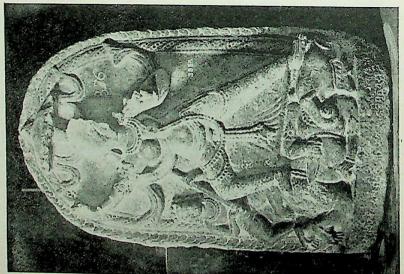


Fig. 191 Vajrayoginī Temple at Sānku (Nepal)



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Fig. 190 Aparājitā (Indian Museum)

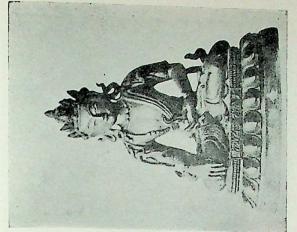


Fig. 195 Vajroșnișa (Peiping)

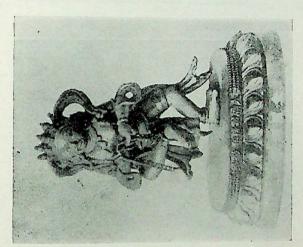


Fig. 194 Vajrasphoțā (Peiping)

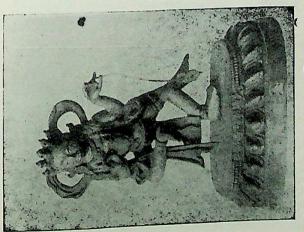


Fig. 193 Vajrapāsī (Peiping)

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Tig. 172 Hasaimalara

rig. 191 vajrayogini tempie at saliku. (Nepal)

rig. 190 Aparajita (Indian Museum)

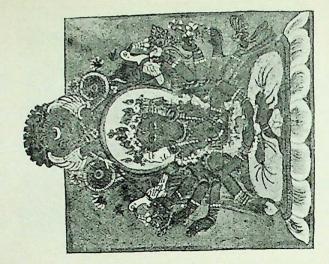


Fig. 198 Mahāmantrānusāriņī

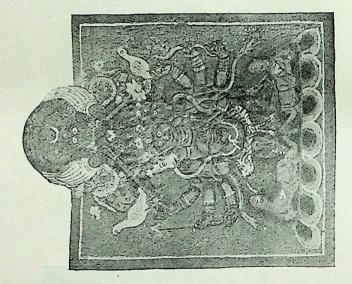


Fig. 197 Mahāsāhasrapramardani

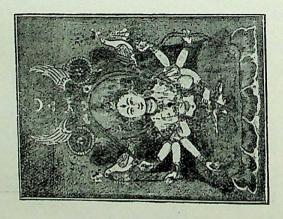


Fig. 196 Mahāpratisarā

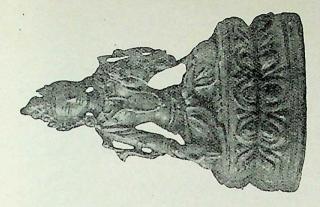


Fig. 201 Mahattarī Tārā (Nepal)

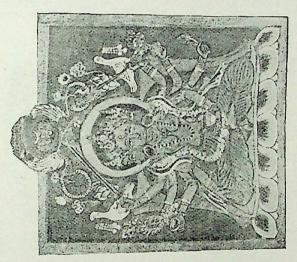


Fig. 200 Mahāmāyūrī

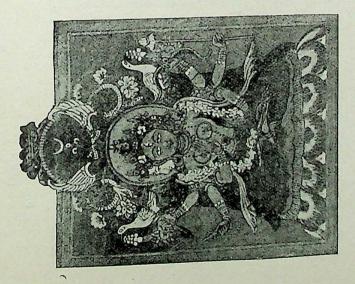


Fig. 199 Mahāsitavatī

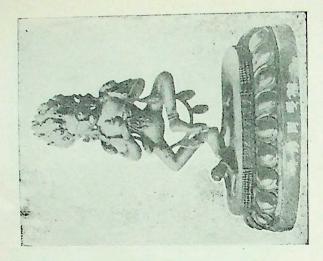


Fig. 204 Pukkasī (Peiping)

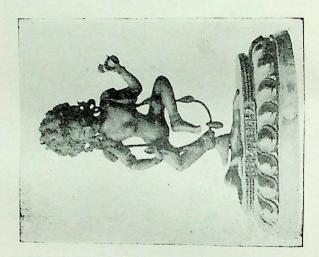


Fig. 203 Ghasmarī (Peiping)

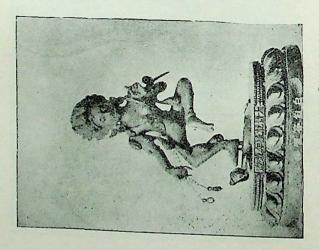


Fig. 202 Vetālī (Peiping)

1. VAJRĀNKUŚĪ

Colour-White

Face-One

Arms-Two

Direction-East

Symbol-Goad

The first goddess in the series is Vajrāṅkuśī who is the presiding deity of the Eastern direction. Her form is as follows:

"Pūrvadvāre Vajrāṅkuśī (śuklā) śuklāṅkuśāṅkasavyakarā".

NSP, p. 38.

"On the Eastern gate is Vajrānkuśi white in colour holding in her right hand the white Goad".

The left hand shows like the rest the raised index finger. Her images are found in China 1.

2. VAJRAPĀŚĪ

Colour-Yellow

Face-One

Arms-Two

Direction—South

Symbol-Noose

The second goddess in the series is Vajrapāśī who is the presiding deity of the Southern quarter. Her form is as follows:

"Dakṣiṇe Vajrapāśi pitā pāśabhṛt-savyapāṇipallavā".

NSP, p. 38.

"In the South is Vajrapāśī, yellow in colour holding in the right hand the Noose".

She shows the raised index finger in the left hand. Her image is found in China ². One of the Chinese statuettes is illustrated in Fig. 193.

3. VAJRASPHOTĀ

Colour-Red

Face-One

Arms—Two

Direction-West

Symbol—Chain

The third goddess in the series is Vajrasphoṭā as the presiding deity of the Western direction. Her form is given as under:

"Paścime Vajrasphotā raktā vajrasphotānkasavyakarā"

NSP, p. 38.

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^{1.} Clark: TLP, II, p. 64

^{2.} Clark: TLP, II, p. 64

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"In the West, there is Vajrasphotā, red in colour, holding in her right hand the Chain marked with a Vajra".

The left hand as usual displays the raised index finger. There are statuettes of this deity in China 1. One of the Chinese statuettes is illustrated in Fig. 194.

4. VAJRAGHANTĀ

Colour-Green Face-One

Arms-Two

Direction-North

Symbol-Bell

The fourth deity in the series is Vajraghanta, who is the embodiment of the Northern direction and is described as follows:

"Uttare Vajraghantā syāmā vajraghantānkadaksinabhujā".

NSP, p. 38

"In the North there is Vajraghanta, green in colour, holding in her right hand the Bell".

The left hand of the goddess displays as usual the raised index finger. A statuette of this goddess occurs in the Chinese collection 2.

5. USNĪSAVIJAYĀ

Colour-White Face-One

Arms--Two

Direction-Up

Symbol—Discus

The fifth goddess in the series is Uṣṇiṣavijayā who is the presiding deity of the Upper region. Her form is described thus:

"Ūrddhve Uṣṇiṣavijayā śuklā cakrabhṛtsavyabhujā".

NSP, p. 38

"In the upper region there is goddess Uṣṇiṣavijayā, white in colour, holding the Discus in her right hand".

The left hand of the goddess displays as usual the raised index finger. A statuette of this deity occurs in China 3.

- 1. Clark: TLP, II, pp. 64, 163.
- 2. Clark: TLP, II, p. 286.
- 3. Clark: TLP, II p. 65.

6. SUMBHĀ

Colour-Blue

Face-One

Arms-Two

Direction-Down

Symbol-Noose of Snake

The sixth and the last goddess in the series is Sumbhā who is the presiding deity of the Nether region. Her form is described as under:

"Adhah Sumbhā nīlā savyena nāgapāśadharā"

NSP, p. 38

"Below is Sumbhā blue in colour, holding in her left hand the Nocse made of a snake".

Her left hand as usual displays the raised index finger. She is not represented in the Chinese collection.

III. EIGHT USNĪSA GODS

In Vajrayana there is a class of gods going under the generic name of Usnisas. The word Usnisa means 'the crown' but the deities have nothing to do with the crown. They are usually placed like the gods of Direction, in the four principal directions and the four intermediate corners. These eight Usnisa gods seem to be an extension of the four Dhyani Buddhas, and they show their characteristic symbols and mudras. They are nevertheless popular in Tantric works, and their statues are found in China. Hence it is necessary to make a passing reference to these Usnisa gods briefly, for without an account of these this chapter is likely to be incomplete. Below is given a description of these special deities in the same order as they appear in the Durgatiparisodhana Mandala of the Nispannayogāvalī. The Uśnisa deities like all other deities of the Mandala are two-armed and one-faced. They wear rich dress and ornaments, and a bejewelled crown. They sit on human beings.

1. VAJROSNĪSA

Colour-White Symbol-Bhūsparśa

. Direction—East

The first deity in this Uṣṇiṣa series of gods is Vajroṣṇiṣa and his form is described thus:

"Pūrvāre Vajrosnisah śuklo Bhūsparśamudrah".

NSP, p. 66

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"On the Eastern spoke there is Vajroṣṇiṣa of white colour. He shows the Bhūṣparśa (Earth-touching) mudrā".

A statue of this god is found in the Chinese collection ¹. Fig. 195 illustrates this Chinese statuette.

2. RATNOSNĪSA

Colour—Blue Symbol—Varada
Direction—South

The second deity in the Uṣṇ̄iṣa series of gods is Ratnoṣṇ̄iṣa and his form is described as under:

"Dakṣiṇāre Ratnoṣṇīso nīlo Varadamudrayānvitaḥ".

NSP, p. 66.

"On the Southern spoke there is Ratnoṣṇiṣa who is blue in colour and shows the Varada mudrā".

His statuette is not found in the Chinese collection.

3. PADMOSNĪSA

Colour—Red Symbol—Dhyāna
Direction—West

The third deity in the series of eight Uṣṇ̄ṣa gods is called Padmośṇ̄ṣa and his form is described as under:

"Paścimāre Padmoṣṇiṣo rakto Dhyānamudrayānvitaḥ"

NSP, p. 66

"On the Western spoke there is Padmoṣṇiṣa who is red in colour and shows the Dhyāna mudrā'.

He is not represented in the Chinese collection.

4. VIŚVOSNĪSA

Colour—Green Symbol—Abhaya
Direction—North

The fourth deity in the series of eight Uṣṇiṣa gods is called Viśvoṣṇiṣa and his form is described as under:

"Uttarāre Viśvoṣṇiṣo harito Abhayapradaḥ".

NSP, p. 66.

^{1.} Clark: TLP, II, p. 65

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"On the Northern spoke there is Viśvoṣṇiṣa who is green in colour and shows the Abhaya mudra".

He is not represented in the Chinese collection.

5. TEJOSNISA

Colour - Whitish red

Symbol-Sun

Direction-Agni

The fifth deity in the series of the eight Uṣṇiṣa gods is called Tejosnīsa, and his form is described as under:

·'Āgneyāre Tejoṣṇiṣaḥ sitaraktamiśravarṇaḥ sūryabhṛddakṣiṇapāṇiḥ katisthavāmakarah".

NSP, p. 66

"On the spoke in the Agni corner there is Tejosnisa of whitish red colour. In his right hand he holds the disc of the sun while the left rests on the hip".

A statuette of his is found in the Chinese collection under the title of Tejorāsyusnīsa 1.

6. DHVAJOSNĪSA

Symbol-Cintāmaņi Banner Colour-Reddish blue

Direction-Nairrta

The sixth deity in the series of eight Uṣṇiṣa gods is called Dhvajoṣṇișa, and his form is described in the following words:

"Nairṛtyāre Dhvajoṣṇiṣo raktamiśrakṛṣṇaḥ Cintāmaṇidhvajadha-NSP, p. 66 rah karābhyām''

"On the spoke in the Nairṛta corner there is Dhvajoṣṇiṣa who is reddish blue in colour. He holds in his two hands the Cintāmaņi banner"

He is not represented in the Chinese collection.

7. TĪKSNOSNĪSA

Colour-Sky-green

Symbol-Sword and Book

Direction - Vāyu

The seventh deity in the series of eight Uṣṇiṣa gods is called Tikṣṇosnisa, and his form is described in the following words:

"Vāyavyāre Tīkṣṇoṣṇīṣo nabhaḥśyāmo dakṣiṇapāṇinā kṛpāṇaṁ vibh-NSP, p. 66 rāņo vāmena pustakam."

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^{1.} Clark: TLP, II, p. 158

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"On the spoke in the Vayu corner there is Tikṣṇoṣṇiṣa of sky-green colour. He holds in the right hand the sword and in the left hand a manuscript."

His statuette is found in the Chinese collection 1.

8. CHHATROSNĪSA

Colour—White Symbol—Parasol
Direction—Iśāna

The eighth and the last deity in the series of eight Uṣṇiṣa gods is called Chhatroṣṇiṣa, and his form is described thus:

"Īśānāre Chhatroṣṇiṣo śubhro bhujābhyām chhatram vibhrāṇaḥ. NSP, p. 66

"On the spoke in the Isana corner there is Chhatroṣṇiṣa who is of white colour, and holds in his two hands the Chhatra (parasol).

He is not represented in the Chinese collection.

IV. FIVE PROTECTRESSES

The five protectresses or the Rakṣā deities as they are called in Tāntric works, are popular and well-known amongst the Mahāyāna Buddhists, particularly of Nepal. A manuscript copy of the Pañcarakṣā describing the five Rakṣā deities, their worship on different occasions and their powers, is to be found in almost every Buddhist household in Nepal. Such manuscripts are often very artistically written and they bear miniature pictures of not only the five Rakṣā deities but also of other Buddhist deities such as the Dhyāni Buddhas and their Śaktis. That their worship was much in vogue is evident from the fact that their images either in stone or in metal are met with in almost all monasteries. The miniatures reproduced here are from a manuscript of Pañcarakṣā in the possession of Dr. Evans Wentz.

The reason why the five Rakṣā deities are popular is to be found in the Sādhanamālā. According to this authority the five Rakṣā deities, when worshipped, grant long life. They protect kingdoms, villages and meadows. They protect men from evil spirits, diseases and famines, and from all possible dangers that may befall mankind. The Pañcarakṣā is recited in all varieties of domestic difficulties, such as, illnesses, adversities, loss of wealth, cattle, etc.

All the five deities are worshipped either singly or collectively in a Mandala. A description of the Pañcarakṣā Mandala occurs both in the Sādhanamālā and the Niṣpannayogāvalī. In both Mahāpratisarā

^{1.} Clark: TLP, II, p. 131

is the central or the principal deity while the four others occupy the four cardinal directions. Below is given a description of the five Rakṣā deities as it appears in the Nispannayogāvalī.

1. MAHĀPRATISARĀ

Colour—Yellow Faces—Four

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Arms-Twelve

Symbol-Jewel

The place of Mahapratisara is in the centre of the Mandala, and her form is described in the Nispannayogāvalī in the following words:

"Mahāpratisarā pītābharaktaprabhāmaṇḍalā caturmukhā, mūlamukhaṁ pitam, savyam sitam, paścimam nilam, vāmam raktam. Daksine ratnacchatā-cakra-vajra-śara-khadga-varadamudrāḥ. Vāmair-vajram pāśam triśūlam dhanuh paraśum śankham ca bibhratīti dvādaśabhujā. Caityālankṛtasiraskā vajraparyankāsinā". NSP, p. 42

"Mahāpratisarā has a yellowish red halo and is four-faced. The first face is yellow, the right is white, the face behind is blue and the left is of red colour. In her six right hands she holds: 1. the jewel, 2. the discus, 3. the Vajra, 4. the arrow, 5. the sword and 6. the Varada mudrā. In the six left hands she displays: 1. the Vajra. 2. the noose, 3. the trident, 4. the bow, 5. the axe and 6. the conch. Thus the deity is twelve-armed. Her head is beautified with a Caitya, and she sits in the Vajraparyanka attitude".

The form described in the Sādhanamālā is somewhat different. In this work she has only eight arms instead of twelve. Fig. 196 illustrates a miniature of Mahāpratisarā in the collection of Dr. Evans Wentz. She is also popular in Tibet 1 and her statuette occurs in the Chinese collection of Peiping 2.

2. MAHĀSĀHASRAPRAMARDANĪ

Colour-White

Faces-Four

Arms-Ten

Symbol-Discus

Mahāsāhasrapramardanī is the second deity in the group of five Rakṣā deities and she is assigned to the eastern direction. Her form is described in the Nispannayogāvalī in the following words:

· "Pūrvasyām diśi Mahāsāhasrapramardani viśvāmbhojacandre lalitākșepeņa niṣaṇṇā śuklā candraprabhāmaṇḍalā caturmukhi. Mūlam sitam, savyam kṛṣṇam, pṛṣṭham pitam, vāmam haritam. Savyabhujaih padmasthāṣṭāracakraṁ varadaṁ aṅkuśaṁ bāṇaṁ kṛpāṇañca. Vāmairvajraṁ NSP, p. 42. tarjanim pāśam dhanuḥ pāśañceti daśabhujā."

^{1.} For a Tibetan specimen see Gordon: ITL, p. 76.

^{2.} Clark: TLP, II, pp. 190, 216, 276 as Pratisarā.

"In the East there is Mahāsāhasrapramardanī sitting in the Lalita attitude on the orb of the moon placed on a double lotus. She is white in colour, has a halo of the white moon and is four-faced. Her principal face is of white colour, the right blue, the face behind is yellow and the left is of green colour. In her five right hands she shows 1. the eight-spoked wheel on a lotus, 2. the Varada mudīā, 3. the goad, 4. the arrow and 5. the sword. In her five left hands she exhibits 1. the Vajra, 2. the raised index finger (Tarjanī), 3. the noose 4. the bow and 5. the noose Thus she is ten-armed".

The Sādhanamālā describes her form somewhat differently. Here the deity has only eight arms instead of ten. Her images are widely known in Nepal, and in Tibet and China her statuettes are found ¹.

Fig. 197 illustrates a miniature in the collection of Dr. Evans Wentz

3. MAHĀMANTRĀNUSĀRINĪ

Colour—Blue Faces—Three

Arms—Twelve Symbol—Vaira

The form of this third Rakṣā deity is described in the Niṣpannayo-gāvalī in the following words:

"Dakṣiṇasyām viśvāmbhojasūrye sūryaprabhā Mahāmantrānusāriṇī vajraparyaṅkinī kṛṣṇā kṛṣṇasitarakta-mūla-avyavāmamukhī. Dvāda-śabhujā. Savyetarābhyām dharmacakramudrām bibhrāṇā aparābhyām samādhimudrām. Aparair-dakṣiṇair-vajra-bāṇa-varad-ābhayamudrāḥ. Vāmais-tarjanīpāśam cāpam ratnacchaṭām padmāṅkitakalaśam ca".

NSP, p. 42.

"In the South on the orb of the sun over a double lotus there is Mahāmantrānusārinī with the halo of the sun. She sits in the Vajraparyanka attitude and is blue in colour. Her principal face is blue, the right is white and the left is red. She is twelve-armed. With one pair of hands she displays the 2. Dharmacakra mudrā. With another pair of hands she exhibits the 4. Samādhi mudrā. In the remaining four right hands she shows 5. the Vajra, 6. the arrow, 7. the Varada and 8. the Abhaya mudrās. The remaining four left hands exhibit 9. the Tarjanī with the noose, 10. the bow, 11. the jewel and 12. the jar marked with a lotus".

Like the other deities of the Pañcarakṣā group Mahāmantrānusāriņī is also widely represented. She was probably known in China under

^{1.} For Tibetan specimens, see Gordon: ITL p. 76; Getty: GNB, p. 138.

COLLECTIVE DEITIES

the title of Mantrānudhāriṇī ¹. Fig. 198 illustrates a miniature of the goddess in the collection of Dr. Evans Wentz. Here as well as in the Sādhanamālā the goddess is twelve-armed. ².

4. MAHAŚĪTAVATĪ

Colour—Red Faces—Three
Arms—Eight Symbol—Lotus

The fourth deity in the series of five Rakṣa goddesses is named as Mahāśītavatī to whom the western direction is assigned. Her form is described in the Niṣpannayogāvalī thus:

"Paścimāyām viśvābjasūrye ardhaparyankaniṣaṇṇā sūryaprabhā Mahāśītavatī raktā rakta-sita-kṛṣṇamūlasavyetaravaktrā. Aṣṭabhujā. Savyaiḥ sapadmābhayam, śaram, vajram, khaḍgam. Vāmais-tarjanīpāśam, cāpam, ratnadhvajam, hṛdi pustakam ca bibhratī".

NSP, p. 42

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"In the West on the orb of the sun on a double lotus there is Mahāśītavatī sitting in the Ardhaparyanka attitude with the halo of of the sun. She is red in colour, and her faces show the red, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she displays 1. the lotus with the Abhaya mudrā, 2. the arrow, 3. the Vajra and 4. the sword. In the four left hands she shows 1. the noose with the Tarjanī, 2. the bow, 3. the jewel banner and 4. the manuscript against the chest".

In the Sādhanamālā she is six-armed and green in colour. She is widely represented in Buddhist countries. Under the title of Śītavatī she is known to the Chinese collection at Peiping ³. Fig. 199 is an illustration of her miniature in the collection of Dr. Evans Wentz ⁴.

5. MAHĀMĀYŪRĪ

Colour—Green Faces—Three

Arms-Eight Symbol-Mendicant on Bowl

Mahāmāyūrī is the fifth and the last deity of the Pañcarakṣā Maṇḍala of the Niṣpannyogāvalī. Her form is described in the following words:

"Uttarasyām viśvābjacandre candraprabhā sattvaparyankī Mahāmāyūrī haritā harita-kṛṣṇa-śūkla-mūlasavyetaravaktrā. Aṣṭabhujā. Savyair-mayūrapiccham bāṇam varadam khaḍgam ca. Vāmaih pātropari bhikṣum cāpam utsangastharatnacchaṭāvarṣighaṭam viśvavajraratnānkadhvajam ca bibhrāṇā."

NSP, p. 42

1. Clark: TLP, II, pp. 205, 275.

2. For a Tibetan specimen, see Gordon: ITL, p. 76.

3. Clark: TLP, II, pp. 206, 275.

4. For a Tibetan specimen, see Gordon: ITL, p. 76.

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"In the North on the orb of the moon on a double lotus, with the halo of the moon and sitting on a man, there is Mahāmāyūrī. She is green in colour, and her three faces show the green, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she holds 1. the jewel, 2. the arrow, 3. the Varada mudrā and 4. the sword. In the four left hands she shows 1. the medicant on the bowl, 2. the bow, 3. the jar on the lap showering jewels, and 4. the banner marked with the double Vaira and the jewel".

The description of the goddess in the Sādhanamālā is somewhat different. Here she is endowed with the yellow colour. But in both places she is eight-armed. Like the other Rakṣā deities Mahāmāyūrī is widely represented. She is known in Tibet ¹ and in the Chinese collection at Peiping ². Fig. 200 illustrates a miniature in the collection of Dr. Evans Wentz.

According to a statement in the Nispannayogāvalī any one of the five Rakṣā deities may become a leader in the Mandala and occupy the central position. All the other deities in that case will become her subordinate companions.

V. TĀRĀS OF FIVE COLOUR

Strictly speaking, only those deities can be called Tārās to whom the mantra: Om Tāre Tuttāre Ture Svāhā is assigned. In the simplest form Tārās carry the night lotus in the left hand and exhibit the Varada mudrā in the right. Some of them bear the miniature image of Amoghasiddhi on their crowns, but others may not have any effigy of the Dhyāni Buddha. It is therefore difficult to identify their images, particularly in stone where no definite colour can be seen. Special attention should therefore be paid not only to the particular pose in which the different Tārās sit but also to their companions in order to arrive at a correct identification. In this section an attempt will be made to indicate the characteristic features of the numerous Tārās described in the Sādhanas for the purpose of differentiation.

In the Tantric works there are so many different varieties of Tara that it is physically impossible to classify them correctly without reference to their peculiar colour. All Taras are therefore brought together under one head in this section. From the colour of the different Taras it will be possible to refer them to their respective Kulas or families presided over by the five Dhyani Buddhas.

^{1.} For Tibetans specimen, see ITL, pp. 74, 76; Getty: GNB, pp. 137-138

^{2.} Clark: TLP, II, pp. 206, 275.

A. GREEN TĀRĀ 1

- 1. Khadiravaṇi Tārā shows the Varada mudrā in the right hand and the night lotus in the left. She can be identified by the presence of Aśokakāntā Mārīcī and Ekajatā.
- 2. Vaśyatārā has as her characteristic feature the Bhadrāsana or the European fashion of sitting. It may be noticed however that she is described as single and as such is not accompanied by any god or goddess.
- 3. Āryatārā. The characteristic feature of this form of Tārā is that she sits in the Ardhaparyanka attitude and like Vasyatārā is entirely alone.
- 4. Mahattarī Tārā may be distinguished by the Vajraparyanka attitude in which she sits, and also by the fact of her being represented without any companion whatsoever (Fig. 210).

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- 5. Varada Tārā sits in the Ardhaparyanka attitude like Āryatārā but she can be easily recognised by the presence of four goddesses Aśokakāntā Mārīcī, Mahāmāyūrī, Ekajaṭā and Jāngulī. (cf. Mahāśrī Tārā).
- 6. Durgottāriņī Tārā has green complexion, the lotus for her seat, and garments of white colour; she has four arms and she carries in the first pair of hands the noose and the goad and displays in the second the lotus and the Varada mudrā.
- 7. Dhanada Tārā carries the book and the rosary in the first pair of hands, while the second pair carries objects similar to those held by Durgottāriṇī. She has an animal for her Vāhana, is accompanied by eight goddesses originating from the eight syllables of her mantra and bears the image of Amoghasiddhi on the crown.
- 8. Jāngulī emanates from Aksobhya and may have three different colour, yellow, white and green. When green, she is four-armed, and carries the Triśūla, the peacock's feathers and a snake in three hands and exhibits the Abhaya mudrā in the fourth.
- 9. Parnasabari when green, emanates from Amoghasiddhi and when yellow from Aksobhya, and as such, both of her forms have already been described. She is generally three-faced and six-armed but may in rare cases, have four arms also. The peculiarity of the green variety is that all the three faces depict irritated smile (sakrodhahasitānanām).

^{1.} Getty: GNB, p. 123 gives a list of Tārās of green colour.

B. WHITE TĀRĀ 1

- 1. Astamahābhaya Tārā. The distinguishing feature of this form of Tārā is that she sits in the Ardhaparyanka attitude and is surrounded by ten goddesses originating from the ten syllables of the Tara mantra: Om Tare Tuttare Ture Svaha. These ten deities are identical in appearance with the principal deity.
- 2. Mrtyuvañcana Tārā. The distinctive feature of this form of Tārā is that she bears a wheel on her chest. She is absolutely unattended and sits in the Vajraparyanka attitude.
- 3. Caturbhuja-Sitatārā. Her form has already been described as an emanation of the Dhyani Buddha Amoghasiddhi. She has four arms and exhibits in the first pair of hands the Utpala mudra, and the lotus, and the Varada pose in the second. She may be recognized by the presence of two goddesses, Mahāmāyūri and Mārici.
- 4. Şadbhuja-Sitatārā. As she bears the image of Amoghasiddhi on the crown, her form has already been described. She is three-faced and six-armed and has no companions.
- 5. Viśvamātā. She has been described in the Sādhanamālā as one-faced, with the white complexion of the moon, white garments and a white serpent as her Vahana. She carries the white lotus in the left hand and exhibits the Abhaya pose in the right. She has not been described as bearing any image of her sire.
- 6. Kurukullā as an emanation of Amitābha of red colour generally assumes the red colour, but when two-armed, she has, according to the Sādhanamālā the white colour. She carries the rosary and the bowl of lotus, and her Vāhana is an animal.
- 7. Jāngulī as an emanation of Aksobhya ought to be of blue colour, but according to the Sādhanamālā she may have three colour, white yellow or green. When white she is one-faced and four-armed, plays on the Vina with the first pair of hands, and shows the white serpent and the Abhaya pose in the second.

C. YELLOW TĀRĀ 2

- 1. Vajratārā. She is yellow, has four faces and eight arms and bears the image of the Dhyani Buddha Ratnasambhava on her crown. Forms of Vajratārā have been described previously. She is accompanied by ten goddesses when worshipped in the Mandala.
 - 1. Getty: GNB, p. 122 gives a list of Taras of white colour.
 - 2. Getty: GNB, p. 124 gives a list of Taras of yellow colour.

- 2. Jāngulī. The yellow variety of Jāngulī has three faces and six arms and bears the image of the Dhyāni Buddha Akṣobhya on her crown. This form has already been described.
- 3. Parṇaśabari. When yellow Parṇaśabari is an emanation of Akṣobhya, has three faces and six arms, and a pleasant smile instead of an irritated expression on her faces. This form of Parṇaśabari has also been described under the female emanations of Akṣobhya.
- 4. Bhṛkuṭi is yellow and emanates from Amitābha. She is one-faced and four-armed, shows the Varada mudrā and the rosary in the two right hands and carries the Tridaṇḍi and the Kamaṇḍalu in the two left.

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D. BLUE TĀRĀ 1

- 1. Ekajaṭā. She may have several forms with blue colour, and she bears the image of her sire Akṣobhya on her crown in all cases. All her forms have been described previously along with the other emanations of the Dhyāni Buddha Akṣobhya including the terrible form which goes by the name of Vidyujjvālākarālī of blue colour, with twelve faces and twenty-four arms.
- 2. Mahācīna Tārā. She also bears the image of Aṣobhya on her crown, and has already been described as one of the female emanations of that Dhyāni Buddha. She is called Mahācīna Tārā because she is believed to have come from Mahācīna, the place where she was originally worshipped. She is the subject of the Mahācīnakrama-Tantra, and has been incorporated wholly into the Hindu Tāntric pantheon.

E. RED TĀRĀ 2

There are not many Red Tārās in the Sādhanamālā, Kurukullā being the only one belonging to the red variety. As she bears the image of Amitābha on the crown, she inherits from him as his emanation, her red complexion. Kurukullā may also bear the image of the five Dhyāni Buddhas on her crown, but that will make no difference as to the colour of her complexion. She will be white when two-armed, and red when four, six or eight-armed All her forms have been described previously.

VI. EIGHT GAURĪ GROUP

The eight deities of the Gauri group of goddesses are extremely popular in Vajrayāna and are found described in several places both in the Sādhanamālā as well as in the Niṣpannayogāvali. These goddesses

^{1.} Getty: GNB, p. 125 gives a list of Taras of blue colour.

^{2.} Getty: GNB, p. 126 gives a list of Tārās of red colour

are represented also in the Chinese collection of statuettes in the city of Peiping. Although it is not necessary to describe their different forms extensively, it is however desirable that at least one form should be recorded here to stimulate interest in their iconography and identification. Below is therefore given the description of the eight deities of the Gauri group in the same order as it appears in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvalī. All the deities are violent in character with fearful appearance and ornaments, and garlands of heads. They dance in Pratyālīḍha and show the raised index finger with clasped fist against the chest, as the common gesture.

1 GAURĪ

Colour—White Arms—Two Symbol—Goad

The first in the series is Gauri. Her form is described in the Pañcadāka Maṇḍala where the Gauri group of deities surround the principal god Vajraḍāka. Gauri's description is as under:

"Gaurī sitā savyenānkuśadhāriņi"

NSP, p. 75

"Gauri is white and holds in her right hand the goad".

In the left hand she shows the Tarjani against the chest which is the common gesture. Three statuettes of this goddess are found in the Chinese collection at Peiping ¹.

2. CAURĪ

Colour—Yellow Arms—Two Symbol—Noose

The second goddess in the Gauri group is Cauri whose form is described in the Pañcaḍāka Maṇḍala as follows:

"Cauri pītā pāśadharā"

NSP, p. 75

"Cauri is yellow in colour and holds in her right hand the noose".

She shows the raised index finger in the left like all other deities of this group.

Only one statuette of this goddess is found in China 2.

3. VETĀLĪ Colour—Red Arms—Two

Symbol—Chain

The third goddess of the Gauri group is Vetāli whose form is described in the Pañcaḍāka Maṇḍala in the following words:

"Vetāli raktā bhujābhyām sphotabhṛt."

NSP, p. 75

1. Clark: TLP, II, pp. 72, 92, 105

2. Clark: TLP, II, p. 92.

"Vetāli is red in colour and holds in her two hands the chain."

A statuette of this goddess under the name of Vajravetālī is found in the Chinese collection at Peiping ¹. Fig. 202 illustrates this Chinese statuette.

4. GHASMARĪ

Colour-Green

Arms-Two

Symbol-Bell

The fourth goddess of the Gauri group is Ghasmari whose form is described in the Pañcadāka Maṇḍala as follows:

"Ghasmarī haritā vajraghantādharā"

NSP, p. 75

"Ghasmari is green in colour and holds in her right hand the bell marked with a Vajra."

The left shows the common gesture of Tarjani.

Two statuettes of this obscure goddess are found in the Chinese collection ². One of the two statuettes is illustrated in Fig. 203.

5. PUKKASĪ

Colour-Blue

Arms—Two

Symbol-Bowl

The fifth in the series of the Gauri group of goddesses is Pukkasi whose form is described in the Pañcaḍāka Maṇḍala in the following words:

"Pukkasī nīlā Bodhicittaghatahastā."

NSP, p. 7

"Pukkasi is blue in colour and holds in the right hand the bowl of Bodhi mind."

The left shows the Tarjani against the chest as a common gesture.

Two statuettes of this obscure goddess occur in the Chinese collection ³. One of the two statuettes is illustrated in Fig. 204.

6. ŚABARĪ

Colour-White

Arms-Two

Symbol-Meru

The sixth goddess in the series of eight deities of the Gauri group is described in the Pañcaḍāka Maṇḍala in the following words:

"Śabarī sitā Merudharā"

NSP, p. 75

"Śabarī is white in colour and holds in her right hand the Meru mountain."

The left exhibits the common gesture, the Tarjani.

Two statuettes of this goddess are found in the Chinese collection 4.

- 1. Clark : TLP, II, p. 62.
- 2. Clark: TLP, II, pp 96, 100.
- 3. Cark: TLP, II, pp. 91, 100.
- 4. Clark: TLP, II, pp. 92, 100.

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7. CAŅŅĀLĪ

Colour-Blue

Arms-Two

Symbol-Fire-pot

The seventh deity among the eight goddesses of the Gauri group is known as Caṇḍāli and her form is described in the Pañcaḍāka Maṇḍala as follows:

"Caṇḍālī nīlā vahnikuṇḍabhṛt".

NSP, p. 75

"Candali is blue in colour, and holds a fire-pot in her right hand".

The left shows the common gesture of Tarjani.

Two statuettes of this goddess are to be found in the Chinese collection 1.

8. DOMBĪ

Colour-Mixed

Arms-Two

Symbol—Banner

The eighth and the last goddess in the group of deities headed by Gauri is described thus in the Pañcaḍāka Maṇḍala as an associate of Vairadāka:

"Dombī viśvavarṇā mahādhvajapatākām dhatte". NSP, p. 75

"Dombi is of mixed colour and carries in her right hand the high flag and banner".

The left hand displays the common gesture of the Tarjani against the chest.

She is represented only once in the Chinese collection as Dombini ². Fig. 205 illustrates this Chinese statuette.

VII. FOUR DANCE DEITIES

There are four deities in this group and they are homogenous in character. These are Lāsyā, Mālā, Gītā, and Nṛtyā, all required in the staging of a drama or in entertainments. All these four deities are popular in the Vajrayāna pantheon and are described times without number both in the Sādhanamālā as well as in the Niṣpannayogāvalī. In the Chinese collection at Peiping statuettes of these deities are found. Although it is not possible to describe all their forms here, an endeavour will be made at least to describe one typical form of each for the purpose of recognition. Below is given an account of the four goddesses headed by Lāsyā in the same order as it occurs in the Pañca-dāka Maṇḍala of the Niṣpannayogāvalī. They are violent in character with garland of severed heads, and dance in Pratyāliḍha. They show the Tarjanī against the chest as the common gesture.

1. Clark: TLP, II, pp. 96, 110.

2. Clark: TLP, II, p. 96.

1. LĀSYĀ

Colour-Red

Arms-Two

Symbol-Lasya dance

The first deity of the Lāsyā group is Lāsyā who is described in the following words:

"Lāsyā raktā sagarvam lāsyābhinayobhayabhujā".

NSP, p. 76

"Lāsyā is of red colour and with pride she arranges her two hands in the Lāsya act".

Two statuettes of Lāsyā are found in the Chinese collection ¹. One of the statuettes is illustrated in Fig. 206.

2. MĀLĀ (MĀLYĀ)

Colour-Red

Arms-Two

Symbol-Garland

The second deity of this group is Mālā who is described as follows:

"Mālā raktā karābhyām ratnamālābhṛt".

NSP, p. 76

"Mālā is of red colour and holds in her two hands the garland of jewels".

Three statuettes of this goddess under the slightly different name of Mālyā occur in the Chinese collection of images at Peiping ².

3. GITĀ

Colour-Reddish white

Arms-Two

Symbol—Indian Gong

The third deity of this group is Gitā who is described in the Pañca-dāka Maṇdala as under:

"Gitā raktasitā bhujābhyāṁ kaṁsike vādayantī" NSP, p. 76.

"Gītā is reddish white in colour, and with her two hands she is engaged in playing on the Indian gong (Kaṁsī).

Three statuettes of this goddess occur in the Chinese collection³. One of these three statuettes is illustrated in Fig. 207.

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^{1.} Clark: TLP, II, pp. 63, 145.

^{2.} Clark: TLP, II, pp. 63, 103, 145.

^{3.} Clark: TLP, II, pp. 63, 94. 146.

4. NRTYĀ

Colour—Mixed Arms—Two
Symbol—Vajra

The fourth and the last goddess in the Lasya group is Nṛtya whose form is thus described in the Niṣpannayogāvalī:

"Nrtyā viśvavarnā savajrabhujābhyām nrtyanti". NSP, p. 76.

"Nṛtyā is of variegated colour and she dances with her two hands holding the Vajra".

Three statuettes of this goddess are noted in the Chinese collection¹. One of the three statuettes is illustrated in Fig. 208.

VIII. FOUR MUSICAL INSTRUMENTS

There is a further group of goddesses representing the four musical instruments and are often mentioned in the Sādhanas and Maṇḍalas as companions of important deities. When everything else is deified there is no reason why these musical instruments should not also be deified. These four Musical Instruments are named as Vaṁśā (flute) Viṇā (violin), Mukundā ((kettle-drum) and Murajā (drum) and we find them all deified with human form, colour, faces, hands and symbols. In the Vajraḍāka Maṇḍala they are collectively described as nude, violent in appearance, wearing garlands of skulls and severed heads and dancing in Pratyāliḍha. They display the different instruments as their special symbols. They are described below in the same order in which they appear in the Pañcaḍāka Maṇḍala.

1. VAMŚĀ

Colour—Red Arms—Two

Symbol—Flute

The first in the series of deities representing the musical instruments is called $Va\dot{m}\dot{s}\bar{a}$ whose form is described in the following terms in the $Pa\tilde{n}cad\bar{a}da$ Maṇdala:

"Vamśā raktā karābhyām dhṛtavamśam vādayanti". NSP, p. 76

"Vamsa is red in colour. She holds the flute in her two hands and plays on it."

She is not represented in the Chinese collection.

1. Clark: TLP, II, pp. 64, 93, 143.

2. VĪNĀ

Colour—Yellow

Arms-Two

Symbol-Vinā Instrument

The second goddess representing musical instruments is called Vinā, and her form is described in the following words:

"Viņā pitā viņāvādanakaradvayā."

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NSP, 76

"Vinā is yellow in colour. With her two hands she plays on the musical instrument, the Vinā."

In the Chinese collection she is represented as goddess Viṇādharā which is the same as Vinā 1. This Chinese statuette is illustrated in Fig. 209.

MUKUNDĀ

Colour-White Arms-Two

Symbol-Mukunda Instrument

The third goddess in this series is the goddess Mukundā who plays on the instrument called the Mukunda. Her form is described thus in the Nispannayogāvalī:

"Mukundā sitā karābhyām Mukundam vādayantī." NSP, p. 76

"Mukundā is white in colour. She plays on the instrument called the Mukunda with her two hands".

One statuette of Mukunda is found in the Chinese collection under the name of Mukundadhara, who is the same as Mukunda 2. This Chinese statuette is illustrated in Fig. 210.

4. MURAJĀ

Colour-Smoky

Arms-Two

Symbol-Muraja Instrument

The fourth and the last deity in the series of goddesses of musical instruments is the goddess Murajā whose principal symbol is the Muraja on which she plays. Her form is described as under:

"Murajā dhūmravarņā murajavādanaparabhujadvayā."

NSP, p. 76

"Murajā is of the colour of smoke, and she is engaged with her two hands in playing on the Muraja instrument."

She is not represented in the Chinese collection.

- 1. Clark: TLP, II, p. 107
- 2. Clark: TLP, II, p. 107.

IX FOUR DOOR GODDESSES

The door is an important item in household furniture, because of its power of giving protection against thieves and animals and unpleasant intruders. The door planks, the lock, the key, and the curtain, all the four are important articles, and thus these are all deified in Vajrayāna. They are given human form, colour, faces, arms and symbols. They are found described in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvalī. Collectively they are described as nude, dancing in Pratyālīḍha, with fearful appearance, and awe-inspiring ornaments. They are described below in the same order in which they are treated in the Maṇḍala. They hold their special symbols appropriate to their names.

1. TĀLIKĀ

Colour-White Arms-Two

Symbol-Lock

The first in the list of door goddesses, is Tālikā. Her form is described as follows:

"Talikā sitā tālikāhastā"

NSP, p. 77

"Tālikā is white in colour and holds in her two hands the Tālikā or the Lock."

A statuette of this most obscure but interesting deity is found in the Chinese collection. In this collection her name is somewhat differently stated as Dvāratālakadharā ¹. Fig. 211 illustrates her statuette in China.

2. KUÑCĪ

Colour—Yellow Arms—Two

Symbol-Keys

The second goddess in this series is called Kuñcī from the keys that she holds. Her form is described as under:

"Kuñci pitā kuñcikāhastā".

NSP, p. 77

"Kuñci is yellow in colour and holds the Keys in her two hands."

A statuette of this goddess occurs in the Chinese collection under the title Kuñcikādharā. She is of the same description as above ².

- 1. Clark: TLP, II, p. 108.
- 2. Clark: TLP, II, p. 108.

3. KAPĀTĀ

Colour-Red

Arms-Two

Symbol-Planks

The third deity in the series of the four door goddesses is called Kapāṭā. Her form is described as follows:

"Kapāṭā raktā kapāṭadharā".

NSP, p. 77

"Kapāṭā is of red colour and holds in her two hands the Door Planks."

A statuette of this goddess is found in the Chinese collection under the title of Dvāradharā. The two are identical ¹. Fig. 212 illustrates her statuette found at Peiping.

4. PAŢADHĀRIŅĪ

Colour-Blue

Arms-Two

Symbol—Curtain

The fourth and the last goddess in the series of four deities of the door is called by the name of Paṭadhāriṇi. Her form is described in the Pañcaḍāka Maṇḍala as under:

''Paṭadhāriṇi kṛṣṇā karābhyāṁ kāṇḍapaṭaṁ vibhrati.''

NSP, p. 77

"Paṭadhāriṇi is blue in colour. She holds in her two hands the curtain (Kāṇḍapaṭa).

A statuette of this goddess occurs in China under the title of Vitānadharā where Vitāna means a curtain. The two are identical 2 .

X. FOUR LIGHT GODDESSES

There are four goddesses of Light in the Vajrayāna pantheon. They are named as Sūryahastā, Dīpā, Ratnolkā and Taditkarā and described in the Pañcadāka Maṇḍala of the Niṣpannayogāvalī. Collectively, they are conceived as nude, and as violent in appearance with garland of skulls and severed heads. They dance on a corpse in the Pratyāliḍha attitude and hold their special marks of recognition in their hands. They are described below in the order in which they appear in the Pañcaḍāka Maṇḍala.

1. Clark: TLP, II, p, 108

2. Clark: TLP, II. p. 108

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1 SŪRYAHASTĀ

Colour--White

Arms-Two

Symbol-Sun

Sūryahastā is the first deity in the series of four goddesses of Light and her form is described in the following words:

"Sūryahastā sitā sūryamandaladharā".

NSP, p. 76

"Sūryahastā is of white colour and she holds in her hands the disc of the Sun".

One statuette of the goddess is found in the Chinese collection under the title of Sūryadharā. The two are identical 1.

2. DĪPĀ

Colour-Blue

Arms-Two

Symbol-Light stick

The second Light deity is called Dīpā. Her form is described as under: "Dīpā nīlā dīpayastibhṛt." NSP, p. 76

"Dipā is blue in colour and holds in her hands the light stick".

A statuette of this goddess occurs in the Chinese collection. ². This Chinese statuette is illustrated in Fig. 213.

3. RATNOLKĀ

Colour-Yellow

Arms-two

Symbol—Jewel

The third in the series of four goddesses of Light is called Ratnolkā. She is described as under:

"Ratnolkā pītā ratnadharā".

NSP, p. 76

"Rātnolkā is yellow in colour and holds the jewel in her hands".

She is represented in the Chinese collection under the name of Ulkādharā. This statuette is illustrated in Fig. 214.

4. TADITKARĀ

Colour-Green

Arms-Two

Symbol—Lightening

The fourth and the last in the series of four goddesses of Light is called Taditkarā (Lightening Bearer). Her form is described in the following words:

"Taditkarā haritā vidyullatādharā".

NSP, p. 76

1. Clark: TLP, II, p. 88.

2. Clark: TLP, II, pp. 67, 90.

"Taditkarā is green in colour and holds in her hands the creeperlike lightening".

A statuette of this goddess occurs in the Chinese collection under the title of Vidyuddharā. The image answers the description in all details. The two are therefore identical ¹.

XI. FOUR ANIMAL-FACED GODDESSES

There is a set of four very interesting deities described in the Nispannayogavali; they all have animal faces and have several forms. They are given each a different direction in the Mandala. Their names are: Hayāsyā, Śūkarāsyā, Śvānāsyā, and Simhāsyā, according to the animal face they bear. To this number, in the Kalacakra Mandala, four more deities with birds faces are added for the intermediate corners. These birds deities are named as Kākāsyā (crow-faced), Grdhrāsyā (vulture-faced), Garuḍāsyā (Garuḍa-faced) and Ulūkāsyā (owl-faced). All these are described in the text as violent in appearance, nude, dancing on a corpse, and wearing garlands of severed heads. They carry in their hands the Kartri (chopper) and the Kapala (skull-cup). A Khatvānga (magic stick) hangs from their shoulders. They are sometimes two-armed and at others four-armed. When four armed, the four chief deities are represented like the goddesses of the Vajrānkuśi group. With regard to the face, it may be noted that the principal face is either human or of an animal. When it is human, the animal face is shown over the head or on the crown. Normally, there are four goddesses in this group, but the series of goddesses found only in the Kalacakra Mandala are without adequate description. The group of four goddesses of the Nairātmā Mandala is here described. It may be noted that their images are also popular in the Chinese collection of Peiping, although a few are available in India also.

1. HAYĀSYĀ

Colour—Whitish Blue Arms—Two?

Symbol—Horse-face

The first in the series of goddesses with animal faces is Hayāsyā (horse-faced) and her form is described in the Nairātmā Maṇḍala in the following words:

"Pūrvadvāre Hayāsyā sitanīlā"

NSP, p. 16

"On the Eastern gate there is Hayasya of whitish-blue colour".

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^{1.} Clark: TLP, II, p. 88.

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Like all other deities of the group she displays in her two hands the Kartri and the Kapāla.

In the Hevajra Maṇḍala of the Niṣpannayogāvalī (p. 15) she is described as four-armed and four-faced and as similar in appearance to Vajrānkuśī.

She is not represented in the Chinese collection.

2. ŚŪKARĀSYĀ

Colour—Yellowish Blue Arms—Two
Symbol—Sow-face

The second in the series of four goddesses with animal faces is Śūkarāsyā (sow-faced) and her form is described in the Nairātmā Mandala thus:

"Daksine Śūkarāsyā pītanīlā".

NSP, p. 16

"On the South there is Sūkarāsyā with yellowish-blue colour"

Like all other goddesses of the group, she also holds the Kartri in the right hand and the Kapāla in the left.

She is also described as four-armed and four-faced, and as similar in appearance to Vajrapāśī 1.

She is not represented in the Chinese collection.

3. ŚVĀNĀSYĀ

Colour—Reddish Blue Arms—Two
Symbol—Dog-face

The third goddess in the series of four goddesses with animal faces is called Śvānāsyā (dog-faced) and is described in the Nairātmā Maṇḍala as:

"Paścime Śvānāsyā raktanīlā"

NSP, p. 16

"On the West there is Śvānāsyā of reddish-blue colour"

Like all other goddesses of the group she holds the Kartri in the right hand and the Kapāla in the left.

In the Hevajra Mandala she is described as four-faced and four-armed and as similar in appearance to Vajrasphotā.

She is not represented in the Chinese collection.

^{1.} A remarkable specimen of the four-armed variety of the goddess is illustrated in Gordon: ITL, p. 80 under the title of Vajravārāhī.

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4. SIMHĀSYĀ

Colour-Reddish Blue

Arms-Two

Symbol-Lion-face

The fourth and the last deity in the series is called Simhasya (lionfaced) in the Nairātmā Maṇḍala. Her form is described thus:

"Uttare Simhāsyā raktanīlā"

NSP, p. 16

"On the North there is Simhāsyā of reddish blue colour".

Like all other deities of the group she also holds the Kartri in the right hand and the Kapala in the left.

She is described in the Hevajra Mandala as four-faced and fourarmed, and as similar in appearance to Vajraghantā.

Under the title of Simhavaktrā she appears in the Chinese collection at Peiping 1. She was also known in Tibet 2. Figs. 215, 216 illustrate a very artistic specimen of Simhāsyā with human face with the face of the lion overhead. This image is in the collection of Dr. Moghe of Khar (Bombay).

XII. FOUR DĀKINĪ GROUP

Usually in this group of goddesses are included the names of Dakini Lāmā, Khandarohā and Rupiņī who are widely mentioned in the Tantric works of rituals. In the Sambara Mandala of the Nispannayogāvalī their names are mentioned as companion deities of Sambara. Again, in the Satcakravarti Mandala they are mentioned as companion deities. But their forms are found described only in the Sādhanamālā. According to this authority they are all alike in appearance holding identical symbols. Only in colour they differ. In the Vajravārāhi Sādhana (No. 217) they are described as follows:

"Dākinī-Lāmā-Khaṇḍarohā-Rūpiṇīḥ kṛṣṇa-śyāma-rakta-gaurāḥ. Etā ekavaktrāḥ caturbhujā vāme kapālakhaṭvāṅgakapālahastāḥ dakṣiṇe damarukartrikāḥ trinetrā muktakeśā nagnā ālīdhāsanasamsthītā pañca-Sādhanamālā p. 425 mudrāvibhūsitā bhāvayet."

"Dākinī, Lāmā, Khaṇḍarohā and Rūpiṇī are of blue, green, red and white colour respectively. They are one-faced and four-armed and carry in their left hands the Kapāla-marked Khatvānga and the Kapāla, and in the two right the Damaru and the knife. They are three-eyed, have dishevelled hair, stand in the Alidha attitude and are decked in the five bone ornaments. Thus they are to be meditated upon".

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^{1.} Clark: TLP, II, p. 314.

^{2.} Gordon: ITL, p. 80 illustrates a two-armed image of the deity. See also Getty: GNB, pp. 140, 150.

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Two statuettes of Dākini occur in the Chinese collection ¹. The names of three others do not find mention in China. In Tibet, Lāmādākini belongs to this group, and a remarkable and perhaps unique statuette of the goddess from the W.B. Whitney collection in the Freer Gallery of Art is illustrated in the Iconogrphy of Tibetan Lamaism ².

Fig. 217 illustrates the Chinese statuette of Dakini, and Fig. 218 is a Nepalese picture of Lama Dakini.

^{1.} Clark: TLP, II, p. 96, 110

^{2.} Gordon: ITL, p. 81

CHAPTER XII

PHILOSOPHICAL DEITIES

In the Niṣpannayogāvalī of Abhyākara Gupta mention is made of a number of deities who are designated here, for the sake of convenience, as philosophical deities. In Buddhism, the Twelve Pāramitās are considered to be the perfections of cardinal virtues which entitle one to Buddhahood. They are deified in human form with colour, and weapons. Similar is the case with the others, such as the Twelve Vasitās or spritual disciplines, the Twelve Bhūmis or the successive spiritual spheres, the Twelve Dhārinīs or sacred chain of words, the Four Pratisamvits or the four branches of logical analysis. All these belong to the realm of philosophy and abstract ideas and, therefore, they are brought together here under a separate chapter as a matter of logical necessity.

These deities are rarely represented. Except probably Prajñāpāramitā and some of the Dhāriṇi goddesses, others are not even known in art or sculpture. But their statuettes are found in the Chinese collection at Peiping, and it is therefore necessary to indicate their forms from original Sanskrit texts so that the statuettes on the one hand and the Sanskrit texts on the other may mutually enlighten each other.

(I) TWELVE PĀRAMITĀS

In Buddhism, importance is given to the Pāramitās or perfections. These are certain cardinal human virtues carried to perfection in one birth. It is said that Lord Buddha in each of his previous births practised one or another of the virtues and carried it to perfection, and because of that he obtained enlightenment in his last birth. These Pāramitās are usually ten in number, but the Vajrayānists raised the number to twelve. In Vajrayāna the craze for deificatian led to the conception of the Twelve Pāramitā goddesses in human form, for the purpose of worship. One of the Pāramitā deities, Prajñāpāramitā is the most important and popular in Buddhist countries. Prajñāpāramitā or transacendental intuition was taught in the Prajñapāramitā scripture which is supposed to have been rescued from the Nether regions by Nāgārjuna. In the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī an account of the iconography of the Twelve Pāramitā deities is given,

and it is stated briefly here in the same order as found in the Maṇḍala. Such a description of all the Pāramitā goddesses cannot be met with in any other published literature on Buddhism. The twelve deities collectively have their spiritual father in Ratnasambhava. They are widely represented in the Chinese collection at Peiping which seems to have been profoundly influenced by India in general, and the Niṣpannayogāvalī in particular. These Pāramitā deities are described in detail in the following sections.

1. RATNAPĀRAMITĀ

Colour—Red Arms—Two Symbols—Moon on Lotus

Ratnapāramitā heads the list of the Pāramitā deities and is described as:

"Ratnapāramitā raktā padmasthacandramandaladharā"

NSP, p. 56

"Ratnapāramitā is red in colour and holds the disc of the moon on a lotus in her hand."

According to a statement in the Mandala all the deities are two-armed, and they hold in the right hand the flag marked with the Cintāmani jewel, and in the left their special symbols. Prajñāpāramitā is an exception since she has two more hands. The passage is:

"Dvādasapāramitā dvibhujāḥ savyena Cintāmaṇidhvajam vāmena svasvacihnadharāḥ Prajñāpāramitā tvadhikakaradvayā."

NSP, p. 56

"The Twelve Pāramitās are two-armed and hold in the right hand the flag marked with the Cintāmaṇi jewel, and in the left their own symbols. But Prajñāpāramitā has two more hands."

Ratnapāramitā thus holds in the right hand the Cintāmaṇi flag and in the left the moon's disc on a lotus. She is not represented in the Chinese collection.

2. DĀNAPĀRAMITĀ

Colour-Whitish Red Arms-Two

Symbol-Ears of Corn

Dānapāramitā is second in the series of Twelve Pāramitā goddesses and has been described as:

"Dānapāramitā sitaraktavarņā nānādhānyamañjarīhastā."

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"Danaparamita is whitish red in colour and holds in her left hand various kinds of ears of corn."

In the right she displays the Cintamani banner. Her statue is found in China 1.

3. ŚĪLAPĀRAMITĀ

Colour-White

Arms-Two

Symbol—Flowery Discus

Śīlapāramitā is the third in the series of Pāramitā goddesses and her form has been described thus:

"Śīlapāramitā śvetā sapallavagaurakusumacakradharā".

NSP, p. 56

"Śīlapāramitā is white in colour and holds in her left hand the discus made of white flowers and leaves."

The right hand holds the Cintāmaṇi banner as usual. A statuette of this deity occurs in China ².

4. KSĀNTIPĀRAMITĀ

Colour—Yellow

Arms-Two

Symbol-White Lotus

Kṣāntipāramitā is the fourth in the series of Pāramitā goddesses and her form has been described thus:

"Kṣāntipāramitā pītā sitābjadharā."

"Kṣāntipāramitā is of yellow colour and holds in her left hand the white lotus."

Her right hand as usual holds the Cintamani banner. A statue of this deity is to be found in China 3.

5. VĪRYAPĀRAMITĀ

Colour—Green

Arms-Two

Symbol—Blue Lotus

Vīryapāramitā is the fifth Pāramitā goddess and her form has been described thus:

"Vīryapāramitā marakatavarņā nīlotpaladharā". NSP, p. 56

"Vīryapāramitā is of the colour of emerald and holds in her left hand the blue lotus."

1. Clark: TLP, II, p. 120

2. Clark: TLP, II, p. 120

3. Clark: TLP, II, p. 120

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She holds the Cintamani banner as usual. A statue of this deity is found in China 1.

6. DHYĀNAPĀRAMITĀ

Colour—Sky Colour

Arms-Two

Symbol-White Lotus

The sixth Pāramitā goddess in the series is Dhyānapāramitā whose form is described as under:

"Dhyānapāramitā gaganaśyāmā sitābjahastā." NSP, p. 56

"Dhyānapāramitā is of sky colour and holds in her left hand the white lotus"

The right hand as usual carries the Cintāmaṇi banner. A statuette of this goddess is found in China ². Fig. 219 illustrates this Chinese specimen.

7. PRAJÑĀPĀRAMITA

Colour-Yellow

Arms-Four

Symbol-Manuscript on Lotus

The seventh goddess in the series is the famous deity Prajñāpāramitā. As the embodiment of the Prajñāpāramitā literature, she has been dealt with in detail in a previous chapter. Here she will be described as an embodiment of transcendental intuition and as part of a collection of deities in a group. In the Niṣpannayogāvalī her form has been described as:

"Prajñāpāramitā kamanīyakanakakāntiḥ padmastha-Prajñāpāramitāpustakadharā karadvayena dhṛta-Dharmacakramudrā". NSP, p. 65.

"Prajñāpāramitā is of delightful yellow colour. In her left hand she holds the Prajñāpāramitā book on lotus. The two principal hands display the Dharmacakra mudrā".

The right hand as usual holds the Chintamani banner.

This goddess has been treated in a previous chapter, and her statues are found in several places. She is represented also in the Chinese collection at Peiping ³.

- 1. Clark: TLP, II, p. 127.
- 2. Clark: TLP, II, p. 127
- 3. Clark: TLP, II, pp. 208, 290.

8. UPĀYAPĀRAMITĀ

Colour-Green

Arms-Two

Symbol-Vajra on Lotus

The eighth goddess in the series is Upāyapāramitā who has been described in the Niṣpannayogāvalī thus:

"Upāyapāramitā priyanguśyāmā pitapadmasthavajrabhṛt."

NSP, p. 16

"Upāyapāramitā is green like the Priyangu flower and holds in her left hand the Vajra on a yellow lotus".

The right hand carries the Cintamani banner as usual. Her statue is found in China 1.

9. PRAŅIDHĀNAPĀRAMITĀ

Colour-Blue

Arms Two

Symbol-Sword an Lotus.

Pranidhanaparamita is the ninth in the series of the Paramita group of goddesses, and her form has been described as under:

"Praṇidhanaparamita nilotpalavarṇa nilotpalasthakhadgadhara".

NSP, p. 56

"Pranidhanaparamita is of the colour of the blue lotus, and she holds in her left hand the sword on a blue lotus".

The right hand as usual displays the Cintāmaņi banner. Her statuette is found in China ². Fig. 220 illustrates this Chinese statuette.

10. BALAPĀRAMITĀ

Colour-Red

Arms-Two

Symbol-Manuscript

Balapāramitā is the tenth goddess of the Pāramitā group and her form has been described thus:

"Balapāramitā raktā Prajñāpāramitāpustakadharā". NSP, p. 56

"Balapāramitā is red in colour and holds the book Prajñāpāramitā in her left hand".

The right hand as usual holds the Cintamani banner. Her statue is found in China 3.

^{1.} Clark: TLP, II, p. 117. She is known here by the name of Upāyakauśalya Pāramitā.

^{2.} Clark: TLP, II, p. 117.

^{3.} Clark: TLP, II, pp. 196, 311.

11. JÑĀNAPĀRAMITĀ

Colour-White

Arms-Two

Symbol-Bodhi Tree

"Jñānapāramitā is the eleventh in the series of the Pāramitā goddesses, and her form has been described as:

"Jñānapāramitā subhrā nānāratnaphalālankṛta-Bodhivṛkṣadharā."

NSP, p. 56

"Jñānāpāramitā is white in colour and holds in her left hand the Bodhi tree which is adorned with various kinds of jewels and fruits",

The right hand displays the Cintamani banner as usual. A statue of this goddess is found in China 1.

12. VAIRAKARMAPĀRAMITĀ

Colour-Variegated

Arms-Two

Symbol-Viśvavajra on Lotus

Vajrakarmapāramitā is the twelfth and the last of the group of Pāramitā goddesses and her form has been described thus in the Dharmadhatuvagisvara Mandala:

"Vajrakarmapāramitā viśvavarņā nīlotpalastha-viśvavajradharā".

NSP, p. 56

"Vajrakarmapāramitā is of variegated colour and holds in her left hand the Viśvavajra (double thunderbolt) on a blue lotus".

The right hand as usual holds the Cintamani banner.

(II) TWELVE VASITA GODDESSES

The Vasitas according to Buddhism, are the controls or disciplines which lead to the spiritual regeneration of its followers. The Vajrayānists recognized twelve Vasitās, each with a special name and conceived them in the form of deities with heads arms, weapons and special symbols. These Vasitas are collectively taken to be the spiritual daughters of the Dhyāni Buddha Amitābha. Below is given a description of the twelve Vasita goddesses in the same order in which they appear in the Dharmadhatuvagiśvara Mandala of the Nispannayogāvalī. The description of the Vasitā goddesses is not found in the existing original literature and thus it is of unusual interest. Their iconographic interest becomes all the more attractive since in China there are statuettes in metal which correctly represent the Vasita

^{1.} Clark: TLP, II, p. 121

goddesses. Statues of these are not found anywhere in India, but their statuettes in the Chinese collection of Buddhist deities at Peiping are illustrated in the Two Lamaistic Pantheons of W. E. Clark.

1. ĀYURVAŚITĀ

Colour—Whitish Red Arms—Two Symbol—Image of Buddha

The twelve Vaśitā goddesses are described collectively as two-armed, holding in their right hands the lotus and in the left proudly bearing their special symbols. (cf. Dvādaśa-vaśitā dvibhujā dakṣiṇenāmbhoja-bhṛto vāmena sagarvaṁ svasvacihnadharāḥ, op. cit p. 56). Āyurvaśitā is the first goddess of the series and her form has been described thus:

"Ayurvasitā sitaraktavarnā padmarāgamaņisthasamādhimudra-Amitāyur-Buddhabimbadharā." NSP, p. 56

"Āyurvasitā is whitish red in colour and holds in her left hand the image of the Buddha Amitāyus in the Samādhi mudrā on the Padmarāgā jewel".

The right hand displays the lotus as in all other Vasita deities. Her statue is found in China 1.

2. CITTAVASITĀ

Colour—White Arms—Two Symbol—Vajra

The second goddess in the series is Cittavasita, who has been described as:

"Cittavaśitā sitā raktapañcasūcikavajradharā" NSP, p. 56

"Cittavasitā is white in colour and holds in her left hand the red Vajra with five thongs.

The right hand as usual holds the lotus. Her image is found in China 2.

3. PARISKĀRAVASITĀ

Colour-Yellow Arms-Two

Symbol—Cintāmaņi Banner

The third in the series of Vasitā goddesses is Pariṣkāravasitā who is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words:

"Pariskāravasitā pītā Cintāmaņidhvajadharā". NSP,

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^{1.} Clark : TLP, II, p. 136

^{2.} Clark: TLP, II, p. 136

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"Pariṣkāravasitā is yellow in colour and holds in her left hand the Cintāmaņi banner".

The right hand displays the lotus as usual. Her statuette is found in

China 1.

4. KARMAVAŚITĀ

Colour-Green

Arms-two

Symbol-Viśvavajra

The fourth in the series of Vasitā goddesses is Karmavasitā who is described in the Dharmadhātuvāgīśvara Mandala as under:

"Karmavasitā haritā viśvavajradharā"

NSP, p. 56

"Karmavasitā is green in colour, and holds in her left hand the Viśvavajra (double crossed thunderbolt).

The right hand displays the lotus as usual. Her statuette is found in China 2.

5. UPAPATTIVASITĀ

Colour-Mixed Arms-Two

Symbol—Creepers

The fifth goddess in the Vasitā series is Upapattivasitā who is described in the text as follows:

"Upapattivasitā visvavarņā vividhavarņajātilatāhastā."

NSP, p. 56

"Upapattivasitā is of variegated colour and holds in her left hand various kinds of creepers of variegated colour."

The right hand displays the lotus as usual. Her statue is found in China 3. Fig. 221 illustrates this Chinese specimen.

6. RDDHIVASITĀ

Colour-Green Arms-Two

Symbol-Sun and Moon on Lotus

The sixth goddess in the Vasitā series is Rddhivasitā whose form is described as follows:

"Rddhivasitā nabhahsyāmā padmastha-sūryacandra-mandaladharā.".

- 1. Clark: TLP, II, p. 136
- 2. Clark: TLP, II, p. 137 3. Clark: TLP, II, p. 133

"Rddhivasitā is green as the sky and holds in her left hand the discs of the sun and the moon on a lotus.

The right hand displays the lotus as usual. Her statue is found in China ¹. Fig. 222 illustrates this Chinese specimen.

7. ADHIMUKTIVASITĀ Colour—White Arms—Two

Symbol-Priyangu flower

The seventh goddess in the same series is Adhimuktivasitā and her form is described in the text as follows:

"Adhimuktivasitā mṛṇālagaurā priyangukusumamañjaridharā."

NSP, p. 57

"Adhimuktivasitā iş white like the stalk of a lotus, and holds in her left hand the buds of the flowers of Priyangu."

The right hand displays the lotus as usual. She is not represented in the Chinese collection.

8. PRANIDHĀNAVAŚITĀ

Colour—Yellow Arms—Two Symbol—Blue Lotus

The eighth goddess in the series is Pranidhanavasita whose form is described in the following words:

Praņidhānavašitā pītā nīlotpala-hastā."

NSP, p. 57

"Pranidhānavasitā is yellow in colour and holds in her left hand the blue lotus."

The right hand displays the lotus as usual. Her statue is found in China ²

9. JÑĀNAVAŚITĀ

Colour—Whitish Blue Arms—Two Symbol—Sword on Lotus

Jñānavasitā is the ninth in the series of Vasitā goddesses and her form is described in the text of Niṣpannayogāvalī as follows:

"Jñānavasitā sitā nīlotpalasthakhadgadharā." N

"Jñānavaśitā is whitish blue in colour and holds in her left hand the sword on a blue lotus."

The right displays the lotus as usual. Her statue is found in China 3.

1. Clark: TLP, II, p. 133

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- 2. Clark: TLP, II, p. 134
- 3. Clark: TLP, II, p. 137

10. DHARMAVAŚITĀ

Colour-White

Arms-Two

Symbol—Bowl on Lotus

The tenth goddess in the Vasitā series of goddesses is Dharmavasitā whose form is described in the text as under:

"Dharmavasitā sitā raktavarņapadmasthabhadraghaṭahastā."

NSP, p. 57

"Dharmavasitā is white in colour and holds in her left hand the Bhadraghata (auspicious bowl) on a lotus of red colour."

The right hand displays the lotus as usual. A statue of this goddess is found in China 1.

11. TATHATĀVASITĀ

Colour-White

Arms-Two

Symbol—Bunch of Jewels

The eleventh deity in the group of Vasitā goddesses is Tathatā whose form is described in the following terms:

"Tathatā śvetā śvetaśubhrāmbhojabhrddakṣiṇapāṇir-vāmena ratnamañjarīdharā". NSP, p 57

"Tathatā is white in colour. She holds in her right hand the white lotus and in the left the bunch of jewels."

Her statue is found in China 2.

12. BUDDHABODHIPRABHĀ-VAŚITĀ

Colour—Yellow

Arms-Two

Symbol—Discus on Banner.

The twelfth and the last goddess in the series of Vasitā goddesses is Buddhabodhiprabhā, and her form is described in the Dharmadhātuvāgīśvara Maṇḍala with the following words:

"Buddhabodhiprabhā kanakābhā savyenapītapadmasthapañcasūci-kavajradharā vāmena Cintāmaṇidhvajopari cakradharā".

NSP, p. 57

"Buddhabodhiprabhā is of yellow colour. She holds in her right hand a Vajra with five thongs on a yellow lotus, and in the left the discus on the Cintāmaṇi banner".

Clark: TLP, II, p. 137
 Clark: TLP, II, p. 107

(III) TWELVE BHUMIS

In Buddhism the Bhumis are recognized as different spiritual spheres through which a Bodhisattva moves in his quest for Buddhahood and omniscience. They are recognized as ten in number to which the Vajrayana added two to make it twelve. As the Bodhisattva progresses in spiritual path, he develops certain special qualities which entitle him to move towards the higher Bhumis. They are arranged one upon another in a regular order with the last at the top which when reached, makes the Bodhisattva equal to a Buddha and he attains omniscience.

These Bhumis or spiritual spheres also received the attention of Vajrayāna, and in no time they were deified, and were given different forms. Statues were prepared and many of them were found represented in China.

These twelve Bhumis are now described in the same order as given in the Dharmadhātuvāgiśvara Maṇḍala of the Niṣpannayogāvalī, They are two-armed and hold in the right hand the Vajra and in the left their own weapons or signs. (Dvādaśabhūmayo dvibhujā daksiņe vajradhārinyo vāmena svasvacihnadharāh, p. 55).

1. ADHIMUKTICARYĀ

Colour-Red Arms-Two

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Symbol—Red Lotus

The first of the twelve heavens is the Adhimukticarya Bhumi and is described in the following words in the Nispannayogāvalī:

"Adhimukticaryābhūmiḥ padmaraktā raktapadmadharā".

NSP, p. 55

"Adhimukticaryā Bhūmi is of the colour of a red lotus, and holds in her left hand the red lotus".

The right hand as usual holds the Vajra which is the common sign of all Bhumi goddesses.

She is not represented in the Chinese collection at Peiping.

2. PRAMUDITĀ

Colour-Red

Arms-Two

Symbol—Jewel

The second goddess in the series of Bhūmi deities is Pramuditā. Her form is described in the following words:

"Pramuditā raktā Cintāmaņibhṛt".

"Pramuditā is red in colour and holds in her left hand the Cintā-maṇi jewel".

The right hand displays the Vajra which is the common sign.

Her statue is found in the Chinese collection 1.

3. VIMALĀ

Colour-White

Arms-Two

Symbol-White Lotus

The third goddess in the series of Bhūmi deities is known as Vimalā and her form is described as under:

"Vimalā śuklā śukla-kamaladharā".

NSP, p. 55

"Vimalā is white in colour and holds in her left hand the white lotus".

The right holds the common symbol, the Vajra.

Her statue is found in the Chinese collection 2.

4. PRABHĀKARĪ

Colour-Red

Arms-Two

Symbol-Sun on Lotus

The fourth goddess in the series of Bhūmi deities is Prabhākarī whose form is described in the following words:

"Prabhākarī raktā viśvapadamasthasūryamaṇḍaladharā"

NSP, p. 55

"Prābhākarī is red in colour and holds in her left hand the disc of the sun on a lotus".

The right hand shows the Vajra or the common symbol. This goddess is represented in the Chinese collection of Peiping ³.

5. ARCIŞMATĪ

Colour-Green

Arms-Two

Symbol—Blue Lotus

The fifth goddess in the series of Bhūmi deities is called Arcismatī and her form is described in the Nispannayogāvalī as follows:

"Arcişmati marakatavarnā nilotpaladharā".

- 1. Clark: TLP, II, p. 123
- 2. Clark: TLP, II, p. 123
- 3. Clark: TLP, II, p. 123

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"Arcismati is of the colour of an emerald and holds in her left hand the blue lotus".

The right holds the common symbol.

She is not represented in the Chinese collection.

6. SUDURJAYĀ

Colour-Yellow

Arms-Two

Symbol-Emerald

The sixth goddess in the series of Bhūmi deities is called Sudurjayā and her form is described as under:

"Sudurjayā pītā utsangasthottānapāņinā marakatamaņidharā".

NSP, p. 55

"Sudurjayā is yellow in colour and carries an emerald on her open palm on the lap"

The right holds the common symbol, the Vajra.

She is not represented in the Chinese collection.

7. ABHIMUKHĪ

Colour-Yellow

Arms-Two

Symbol-Manuscript

The seventh goddess in the series is called Abhimukhi. She is described as follows:

"Abhimukhī hemavarņā padmopari Prajñāpāramitāpustakadharā".

NSP, p. 55

"Abhimukhi is of the colour of gold and holds on a lotus the Prajñapāramitā manuscript".

The right hand displays the common symbol.

A statuette of this goddess is found in China 1.

8. DŪRANGAMĀ

Colour-Green

Arms-Two

Symbol-Double Vajra on Double Lotus.

The eighth in the series of Bhūmi goddesses is known by the name of Dūrangamā and is described as follows:

"Dūrangamā gaganasyāmā visvapadmopari visvavajradharā".

^{1.} Clark: TLP, II, p. 121

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"Durangama is green like the sky and holds in her left hand the Viśvavajra (double thunderbolt) on a Viśvapadma (double conventional lotus).

The right hand displays the common symbol.

A statuette of this goddess is found in China 1.

9 ACALA

Colour-White

Arms-Two

Symbol-Vajra on Lotus

The name of the ninth goddess in the series of Bhumi deities is Acala whose form is described thus:

"Acalā saraccandrābhā candrasthapañcasūcikavajrānkitapankajasya nālam sagarvam vibhrati".

"Acalā is of the colour of the moon in autumn, and holds with pride in her left hand the stalk of a lotus over which is placed the fivethonged Vajra on the disc of the moon".

The right hand displays the common weapon, the Vajra.

Her statue is found in China 2.

10. SADHUMATI

Colour-White Arms-Two

Symbol—Sword on Lotus

The tenth deity in the series of Bhumi goddesses is Sadhumati. Her form is described thus:

"Sādhumatī sitā khadgānkitotpaladharā"

NSP, p. 55

"Sādhumatī is white in colour and holds in her left hand the sword on a night lotus".

The right hand holds the common weapon, the Vajra.

A statuette of this deity is found in China 3.

11. DHARMAMEGHĀ

Colour-Blue

Arms-Two

Symbol-Manuscript

The eleventh goddess in the series of Bhumi deitics is Dharmameghā whose form is described in the following words:

"Dharmameghā dharmameghaparikalita-Prajñāpāramitāpustakadharā".

- 1. Clark: TLP, II, p. 118
- 2. Clark: TLP, II, p. 118
- 3. Clark: TLP, II, p. 118

"Dharmameghā holds in her left hand the Prajñāpāramitā manuscript which is composed of the clouds of Dharma".

A statuette of this goddess is found in China ¹. Fig. 223 illustrates this Chinese specimen.

12 SAMANTAPRABHĀ

Colour-Red

Arms-Two

Symbol-Image of Amitābha

The twelfth and the last in the series of Bhūmi goddesses is Samanta-prabhā. Her form is as follows:

"Samantaprabhā madhyāhnādityavarnā padmopari samyaksambodhisūcaka-Amitābha-Buddhabimbadharā". NSP, p. 56

"Samantaprabhā is of the colour of the sun at noon, and holds in her left hand the image of Amitābha Buddha which indicates Perfect Enlightenment".

The right hand displays the common symbol, the Vajra.

A statue of this goddess is found in China 2.

(IV) .TWELVE DHĀRINĪS

The Dharmadhātuvāgīśvara Maṇḍala describes another set of interesting deities, twelve in number, called the Dhāriṇīs. In Tāntric Buddhism, there is a class of literature which is known by the name of Dhāraṇīs, or Dhāriṇīs, and in the Nepal Durbar Library there are collections of Dhāraṇī works called Bṛhaddhāraṇīsaṅgraha ³. The Dhāraṇīs are mostly unmeaning strings of words which are required to be kept in memory, so that they may be repeated at will for the purpose of developing psychic powers. The Dhāraṇīs sometimes reveal traces of a language now unknown. Several Dhāraṇīs are recorded in the Sādhanamālā ⁴. Niṣpannayogāvalī spells the word somewhat differently as Dhāriṇī and recognizes a group of Twelve Dhāriṇīs. In the process of deification these Dhāriṇis also became deities with form, colour and symbols. The Dhāriṇīs collectively are placed in the family of the Dhyāni Buddha Amoghasiddhi of green colour.

When conceived in the form of deities, the Dhārinis are endowed with one face and two arms. They all hold in their right hand the double thunderbolt or the Viśvavajra, while in the left they carry their

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^{1.} Clark: TLP, II, p. 118.

^{2.} Clark: TLP, II, p. 118.

^{3.} H. P. Sāstri, Nepal Catalogue Vol. II, p. 251 ff.

^{4.} Sādhanas, Nos. 21, 23, 41, 118, 147, 150. 216, are all Dhāraṇis.

own special symbols ¹. The form, colour, and special symbols of all the Dhāriṇi deities are given below in the same order as it appears in the Niṣpannayogāvalī under the Maṇḍala of Dharmadhātuvāgīśvara.

1. SUMATĪ

Colour-Yellow

Arms-Two

Symbol-Ears of Corn

The first in the series is Sumati whose form is described below: "Sumatī pītā dhānyamañjarīdharā". NSP, p. 57

"Sumatī is yellow in colour and holds in her left hand the ears of corn".

The right holds the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

2. RATNOLKĀ

Colour—Red

Arms-Two

Symbol-Cintamani Banner

The second deity in the series of Dhāriṇi goddesses is Ratnolkā whose form is described as under:

"Ratnolkā raktā Cintāmanidhvajadharā".

NSP, p. 57

"Ratnolkā is red in colour and in her left hand she holds the Cintāmaṇi banner".

In the right hand she holds the common weapon, the Viśvavajra. She is not represented in the Chinese collection unless some of the deities like Ratnāgni or Ratnārcis is a mistranslation in Sanskrit from Chinese ².

3. USŅĪSAVIJAYĀ

Colour-White

Arms-Two

Symbol-Jar of Moonstones.

The third in the series of the Dhāriṇi goddesses is Uṣṇiṣavijayā who is a popular deity in the Buddhist pantheon, and as such, has already been described in a previous chapter. As a Dhāriṇi goddess, Uṣṇiṣavijayā is described as:

"Uṣṇiṣavijayā sitā candrakāntamaṇi-kalaśahastā". NSP, p. 57

"Uṣṇiṣavijayā is white in colour and holds in her left hand a jar full of Moonstones".

^{1.} The relevant text is "Dvādaśadhārinyo dvibhujāh savyena viśvavajram vibhrānā vāmena sagarvam svasvacihnabhrtah. NSP, p. 57

^{2.} Clark: TLP, II, pp. 245, 246.

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Her right hand displays the Viśvavajra, as usual. She is known to the Chinese collection 1.

4. MĀRĪ

Colour-Reddish White

Arms-Two

Symbols-Needle and String

The fourth deity in the Dhāriṇi series of goddesses is Māri who is described in the following words:

"Mārī raktagauravarņā sasūtrasūcīdharā."

NSP, p. 57

"Mārī is reddish white in colour and holds in her left hand the needle with string."

The right hand holds the common weapon, the Viśvavajra. Mārī is not represented in the Chinese collection.

5. PARNASABARĪ

Colour-Green Arms-Two

Symbol—Peacock's Feathers

Parnasabari is the fifth in the list of Dharini deities in the Nispannayogāvalī, and her form is described therein as follows:

"Parnaśabarī śyāmā mayūrapicchadharā".

NSP, p. 57

"Parnasabari is green in colour and holds in her left hand the peacock's feathers."

The right hand shows the common weapon, the Viśvavajra popular in all Buddhist countries and several six-armed forms of her have already been noted 2. The text of the Dharini is given in the Sādhanamālā 3. Parņaśabarī images are found in Tibet and China 4 in fairly large numbers.

6. JĀNGULĪ

Colour-White Arms-Two

Symbol—Flowers

The sixth in the Dhārini series of goddesses is the well-known deity Jāngulī whose iconography has been dealt with earlier. As a Dhārinī deity her form is as follows:

"Jāngulī śuklā viṣapuṣpamañjarīdharā."

NSP, p. 57

- 1. Clark: TLP, II, p. 286
- 2. See Supra

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- 3. Sādhana No. 150, p. 308.
- 4. A Tibetan specimen of the six-armed form is illustrated in Gordon: ITL, p. 71; A two-armed form is illustrated in Clark: TLP, II, p. 287, and in the same volume two six-armed specimens are shown on pp. 207, 287. See also Getty: GNB, pp. 134, 135.

"Jāngulī is white in colour and holds in her left hand buds of poisonous flowers."

Her right hand as usual holds the common weapon, the Viśvavajra. She is represented in the Chinese collection and her statuettes have been noted ¹. The text of the Jāṅguli Dhāraṇi is given in the Sādhanamālā ². Jāṅguli Dhāriṇi is said to be effective against snake poison.

7. ANANTAMUKHĪ

Colour—Green Arms—Two Symbol—Jar

The seventh goddess in the series of twelve Dhāriṇi deities is Anantamukhi whose form is described in the following words:

"Anantamukhī priyanguśyāmā raktābjasthākśaya-mahānidhikalaś-ahastā". NSP, p. 57

"Anantamukhī is green as the Priyangu flower and holds in her left hand the jar full of inexhaustive treasures, on the red lotus."

The right hand displays the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

8. CUNDĀ

Colour—White Arms—Two Symbol—Rosary with Kamaṇḍalu

The eighth deity in the series of twelve Dhāriṇi goddesses is the well-known Cundā whose iconography and antiquity have already been dealt with in detail in an earlier chapter. As a Dhāriṇi goddess her form is described in the following words:

"Cundā śuklā akṣasūtrāvalambitakamaṇḍaludharā".

NSP, p. 57

"Cundā is white in colour and holds the rosary from which a Kamaṇḍalu is suspended"

The right hand as usual shows the common weapon, the Viśvavajra.

Cundā is popular in the Chinese collection, and several of her statuettes are found there ³. Cundā is also popular in Tibet ⁴.

- 1. Clark: TLP, II, pp. 204, 217
- 2. Sādhana No. 118, p. 247
- 3. Clark: TLP, II, pp. 222, 283, 284
- 4. The Cunda image in the collection of the late W. B. Whitney is illustrated in Gordon: ITL, pp. 74. It is a four-armed image. See also Getty: GNB, pp. 129, 130

9. PRAJNĀVARDHANĪ

Colour-White Arms-Two

Symbol—Sword

The ninth in the series of twelve Dhāriṇi goddesses is Prajñāvardhani whose form is described in the following text:

"Prajñāvardhanī sitā nīlotpalakhaḍgadharā".

NSP, p. 57

"Prajnavardhani is white in colour and holds in her left hand the sword on a blue lotus".

The right hand as usual displays the common weapon, the Viśvavajra.

She is not represented in the Chinese collection.

10. SARVAKARMĀVARANAVIŚODHANĪ

Colour-Green Arms-Two

Symbol-Vajra

The tenth in the series of twelve Dhāriṇi goddesses is Sarvakarmā-varaṇaviśodhani whose form is described in the following words:

"Sarvakarmāvaraṇaviśodhanī haritā trisūcikavajrānka-sitakamala-dharā". NSP, p. 57

"Sarvakarmāvaraṇavisodhani is green in colour and holds in her left hand the Vajra with three thongs on a lotus".

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

11. AKSAYAJÑĀNAKARANDĀ

Colour-Red Arms-Two

Symbol—Basket

The eleventh deity in the series of twelve Dhāriṇi goddesses is Akṣa-yajñānakaraṇḍā, whose form is described in the following words:

"Akṣayajñānakaraṇḍā raktā ratnakaraṇḍadharā." NSP, p. 57

"Akṣayajñānakaraṇḍā is of red colour and holds in her left hand the basket full of jewels."

The right displays as usual the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

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12. SARVABUDDHADHARMA-KOSAVATĪ

Colour-Yellow

Arms-Two

Symbol—Trunk

The twelfth and the last deity in the series of twelve Dhāriṇi goddesses is Sarvabuddhadharma-Koṣavati whose form is described in the following text:

"Sarvabuddhadharmakoşavatī pītā padmasthanānāratnapeṭakadharā."
NSP, p. 57

"Sarvabuddhadharma-Koṣavatī is yellow in colour and holds in her left hand the trunk full of various kinds of jewels on a lotus".

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

(V) FOUR PRATISAMVITS

In Buddhism Four Pratisamvits are acknowledged as the branches of logical analysis, and these are named as Dharma (nature), Artha (analysis), Nirukti (etymological analysis) and Pratibhāna (context). These abstract ideas also received the attention of the Vajrayānists and were duly deified with human form, colour, weapon, and symbols. In a deified form these four Pratisamvits are found described in the Dharmadhātuvāgīśvara Mandala of the Niṣpannayogāvalī. These are described below with necessary details in the same order in which they appear in the Mandala.

1. DHARMA PRATISAMVIT

Colour—Whitish Red Arms—Two
Symbol—Goad and Noose

The first in the series of Pratisamvit deities is Dharma Pratisamvit whose form is described in the text as follows:

"Purvadvāre Dharma-Pratisamvit sitaraktā vajrānkuśapāśabhrdbhujadvayā". NSP, p. 57

"On the Eastern gate there is Dharma Pratisamvit of whitish red colour, holding in her two hands the goad and the noose marked with the thunderbolt".

A statue of this obscure Buddhist deity is found in the Chinese collection 1.

^{1.} Clark; TLP, II, p. 134.

2. ARTHA PRATISAMVIT

Colour-Green

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Arms-Two

Symbol-Noose

The second goddess in the series of four Pratisamvit deities is Artha Pratisamvit whose form is described thus in the text:

"Dakṣiṇe Arthapratisamvit marakatavarṇā savyetarabhujābhyām ratnapāśabhṛt". NSP, p. 57

"In the South, there is Artha Pratisamvit of the colour of an emerald and holding in her two hands the jewel and the noose.

A statuette of this obscure deity is found in the Chinese collection 1.

3. NIRUKTI PRATISAMVIT

Colour-Red

Arms-Two

Symbol—Chain

The third in the series of four goddesses of the Pratisamvit group is Nirukti Pratisamvit whose form is described in the text as follows:

"Paścime Nirukti-Pratisamvit raktā baddhapadmāntaśṛnkhalabhṛdbhujadvayā". NSP, p. 58

"In the West there is Nirkuti Pratisamvit of red colour, holding in her two hands the chain from which a lotus is suspended".

A statuette of this obscure deity is found in the Chinese collection of Peiping ². Fig. 224 illustrates this Chinese specimen.

4. PRATIBHĀNA PRATISAMVIT

Colour—Green Arms—Two Symbol—Bell

The fourth and the last goddess in the series of Four Pratisamvit deities of the Buddhist pantheon is described in the Dharmadhatuvagiśvara Maṇḍala in the following words:

"Uttare Pratibhānapratisamvit marakatasyāmā trisūcikavajrānkitaghaṇṭāvyagrakaradvayā". NSP, p. 58

"On the North there is Pratibhana Pratisamvit of the colour of an emerald (green), holding in her two hands a bell marked with a Vajra with three thongs".

A statuette of this extremely obscure deity is found in the Chinese collection at Peiping ³. Fig. 225 illustrates this Chinese statuette.

- 1. Clark: TLP, II, p. 134
- 2. Clark: TLP, II, p. 134
- 3. Clark: TLP, II, p. 135

CHAPTER XIII

HINDU GODS IN VAJRAYĀNA

It is not a fact that Hindu gods were unknown in the Buddhist pantheon or that the Buddhist pantheon wholly consisted of Buddhist gods. It is already well-known that several Hindu gods especially Sarasvatī and Ganapati were given independent forms as principal gods in the Sadhanas, besides a large number as companion deities or as Vahanas or vehicles of important Buddhist deities. They were also given humiliating roles to be trampled upon by angry Buddhist gods. A perusal of the Nispannayogavali and especially the Dharmadhatuvagisvara Mandala will show what a large number of Hindu deities was incorporated in the Mandala, and how this large number was tackled intelligently and fitted into the scheme of the Buddhist Mandalas. How these Hindu gods were classified and how directions and colours were assigned to them, and how they were put under a Dhyani Buddha family, represent a study interesting to the extreme. It is necessary to make a brief reference to this aspect of Buddhist Iconography. That these Hindu deities were fully converted to Buddhist Faith is also evidenced by the fact that a large number of their statuettes is actually found in the purely Buddhist atmosphere of China in the Chinese collection of statuettes at Peiping. The collection although exists in China, its spirit is perfectly Indian, as image after image follows the description given either in the Nispannayogāvalī or in the Sādhanamālā.

Several series of Hindu gods are found in the Buddhist pantheon and they are described below under appropriate heads with relevant quotations.

Amongst the Hindu deities incorporated into the Buddhist pantheon, three deities appear to be of great importance. These are Mahākāla the proto-type of Siva Mahādeva with the Triśūla as the recognition symbol, Gaṇapati the elephant-faced god, and Sarasvatī the Goddess of Learning with her characteristic Viṇā. Separate Sādhanas are assigned to all of them, and even independent shrines for them are not wanting in the Buddhist countries of the North.

1. MAHĀKĀLA

In the Sādhanamālā as well as in the Nispannayogāvalī there are several descriptions of the ferocious Hindu god, Mahākāla. He has

been given a variety of forms in these two works. He may have one face with two, four or six arms, or eight faces with sixteen arms. He is one of the many terrible deities of the Buddhist pantheon with ornaments of snakes, canine teeth, protruding belly and garment of tiger-skin. The different forms of Mahākāla are described below.

(I) TWO-ARMED

Colour—Blue Arms—Two
Symbols—Kartri and Kapāla

At least six Sādhanas in the Sādhanamālā describe the two-armed variety of Mahākāla. One among them is quoted here.

"Śrī-Mahākālabhaṭṭārakam dvibhujam ekamukham kṛṣṇavarṇam trinayanam mahājjvālam kartrikapāladhāriṇam dakṣiṇavāmabhujābhyām muṇḍamālālankṛtorddhvapingalakeśopari pañcakapāladharam damṣṭrābhīmabhayānakam bhūjangābharaṇayajñopavītam kharvarūpam sravadrudhiramukham ātmānam jhaṭiti niṣpādya...". Sādhanamālā, p. 585.

"The worshipper should conceive himself as Śrī Mahākāla Bhaṭṭāra-ka who is two-armed and one-faced and has blue colour. He is three-eyed, has fiery radiance, and carries the Karrri and the Kapāla in his right and left hands respectively. He bears five skulls on his brown hair which rises up on his head and is decorated with a chain of severed heads. He looks terrible with bare fangs, and is decked in ornaments of serpents and a sacred thread made out of a snake. He is short and from his mouth trickles forth blood. Thus quickly meditating...".

Instead of the Kartri, Mahākāla carries the Triśūla in his right hand in some cases. Images of Mahākāla abound in Nepal and are found in large numbers in Buddhist temples, monasteries and even in the streets. Sometimes the head only is represented. Fig. 226 illustrates one of the finest specimens of Mahākāla beloning to the collection of Pandit Siddhiharṣa Vajrācārya of Nepal. Here the god tramples upon two figures representing two human corpses as required by the Sādhana. He weilds the menacing Kartri in the right hand and the Kapāla full of blood in the left. Images of Mahākāla are also found in abundance in Tibet ¹ and China ².

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Gordon: ITL, p. 90 in which four images of Mahākāla are represented. See also Getty: GNB, Pl. XLIX where four more illustrations are available.

^{2.} Clark: TLP, II, pp. 101, 299, 301 and 75

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(II) FOUR-ARMED

Colour-Blue

Arms-Four

Symbols-Kartri and Kapāla, Sword and Khatvānga

When four-armed he resembles the two-armed one in all details except in the number of arms and the symbols he displays in his hands. Here he carries the Kartri and the Kapala in the first or the principal pair of hands, and the sword and the Khatvanga in the second pair.

SIX-ARMED (III)

Colour-Blue

Arms-Six

Symbols-r. Kartri, Rosary, Damaru

1. Kapālā, Śūla, Vajrapāśa

When six-armed the form of Mahākāla resembles the two-armed variety already described, with the difference that here he has six arms carrying six different symbols. In his six hands he exhibits the Kartri, the rosary and the Damaru in the right and the Kapala, the Sula and the Vajrapāśa in the left.

(IV) SIXTEEN-ARMED

Colour-Blue

Arms-Sixteen

Faces—Eight

Legs-Four

When sixteen-armed, he is eight-faced and is represented in yab-yum in the embrace of his Sakti, and what is really strange, he is also fourlegged. The Sadhana describes his form in the following words:

"Ātmānam Bhagavantam sodasabhuja-Mahākālam bhāvayet; astavadanam caturvimśatinetram catuscarnam sodaśabhujam; daksinakaraih kartri-vajra-gajacarma-mudgara-triśūla-khadga-yamadandāh, vāmakaraih raktapurnakapala-gajacarma-ghanta-ankuśa-śvetacamara-damaru-naraśiro dadhanam śesabhujabhyam Prajñalingitam; kharvakṛṣṇam hahahihihehepuritamukham maharaudram trikayatmakam pañca-Buddhamukutinam naramundamālābharanam bhayasyāpi bhayankaram".

Sādhanamālā, p. 598

"The worshipper should conceive himself as sixteen-armed Mahakāla with eight faces, twenty-four eyes, four legs, and sixteen arms. He carries in his (seven) right hands the Kartri, the Vajra, the elephanthide, the Mudgara, the Triśūla, the sword and the staff of Yama, and in the (seven) left hands the Kapala full of blood, elephant-hide, the bell,

the goad, the white chowrie, the Damaru and the human head. The two remaining hands are engaged in embracing the Prajñā. He is short and blue in complexion, utters laughing sounds, such as hā hā, hī hī, he he, and looks terribly fierce. He is the essence of the Three Kāyas, bears the images of the five Dhyāni Buddhas on his crown, is decked in garlands of heads as ornaments, and is more awe-inspiring than Awe itself."

The Sādhana further adds that Mahākāla should be surrounded by seven goddesses, three in the three cardinal points, (the fourth being occupied by his own Śakti) and the other four in the four corners.

To the East is Mahāmāyā, consort of Maheśvara, who stands in the Ālīdha attitude and rides a lion. She has four arms, of which the two left hands carry the Kapāla and the Damaru, and the two right the Kartri and the Mudgara. She is blue in complexion, has dishevelled hair, three eyes and protruding teeth.

To the South is Yamadūtī, who is of blue complexion and has four arms. She carries in her two right hands the staff of lotus stalk and the Kartri, and in her two left the bowl of blood and the fly-whisk. She stands in the Ālīḍha attitude on a buffalo and has dishevelled hair.

To the West is Kāladūtī, who carries in her two left hands the Kapāla and the Cow's head and in the two right the Mudgara and the Triśūla. She stands in the Ālīḍha attitude on a horse, has red complexion and dishevelled hair.

All these deities are terrible in appearance, with protruding teeth and ornaments of serpents.

The four corners are occupied by the following goddesses. Kālikā in the SE corner is blue in complexion, has two arms carrying the Kapāla and the Kartri, and stands on a corpse in the Ālīḍha attitude. Carcikā in the SW corner has red complexion, carries the Kartri and the Kapāla in her two hands and resembles Kālikā in all other respects. Caṇḍeśvarī in the NW corner has yellow complexion, carries in her two hands the grass and the deer, and stands in the Ālīḍha attitude on a corpse. Kuliśeśvarī in the NE corner has white complexion, carries the Vajra and the staff, stands in the Ālīḍha attitude on a corpse. These four deities are nude, and look terrible with bare fangs, three eyes and dishevelled hair.

Surrounded by all these deities Mahākāla should be meditated upon as trampling upon Vajrabhairava in the form of a corpse.

Mahākāla is a ferocious god who is generally worshipped in the Tāntric rite of Māraṇa and for the destruction of enemies. Mahākāla was also regarded as a terrible spirit, and was calculated to inspire awe in

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the minds of those Buddhists, who were not reverential to their Gurus, and did not care much for the Three Jewels. He is supposed to eat these culprits raw, and the process of eating has been minutely described in almost all the Sadhanas. The Sadhanas generally contain the following verses in order to show the terrible nature of Mahākāla:

> Ācāryye yah sadā dvesī kupito Ratnatrayepi yah I Anekasattvavidhvamsi Mahākālena khādyate II Cchedayet svangamamsani pivedrudhiradharaya I Sirasi vinivesyaiva tilamātrañca kārayet II

> > Sādhanamālā, p. 586

"He who hates his preceptor, is adversely disposed to the Three Jewels, and destroys many animals is eaten up raw by Mahākāla.

He, (Mahākāla) cuts his flesh to pieces, drinks his blood, and (after) entering into his head breaks it into small bits."

2. GANAPATI

Colour-Red Arms-Twelve

Vāhana—Mouse

Asana—Dancing in Ardhaparyanka

Only one Sadhana in the Sadhanamala describes the form of Ganapati. He is twelve-armed and one-faced and rides his favourite Vahana, the Mouse. The Dhyana describes him in the following terms:

"Bhagavantam Ganapatim raktavarnam jatāmukutakirītinam sarvābharanabhūṣitam dvādaśabhujam lambodaraikavadanam ardhaparyankatāndavam trinetram api ekadantam savyabhujesu kuthāra-śara-ankuśavajra-khadga-śūlañca; vāmabhujeṣu mūṣala-cāpa-khatvānga asṛkkapālaphatkañca raktapadme mūsikopari sthitam iti"

Sādhanamālā, pp. 592-593

"The worshipper should concieve himself as god Ganapati of red complexion, bearing the Jatāmukuta, decked in all ornaments, having twelve arms, a protruding belly and one face. He stands in the Ardhaparyanka in a dancing attitude, is three-eyed and has one tusk. He carries in his right hands the Kuthara, the arrow, the goad, the Vajra, the sword and the Sula, and in his left the Musala, the bow, the Khatvānga, the Kapāla full of blood, the Kapāla of dried meat and the Phatka. He rides the mouse on a red lotus."

Fig. 227 is an Indian image of the four-armed Ganapati which is described later in this chapter. This image is in the possession of Dr. Moghe of Khar, Bombay. Fig. 228 is another image with twelve arms in the possession of the Dowager Maharani Chimanabai Gaekwad of Baroda. Both the pieces are Buddhist in character.

Ganapati images are also noticed in China 1 and in painted banners of Tibet.

3. GANAPATIHRDAYĀ

Āsana—Dancing

Arms-Two

Mudrās-Abhaya and Varada

Like Gaṇapati himself Gaṇapatihṛdayā who is in all probability is his Sakti or female counterpart, cannot be easily assigned to any particular Dhyāni Buddha. Her form is described in the Dharmakoṣasaṅgraha of Amṛtānanda in the following words:

"Gaṇapatihṛdayā ekamukhā dvibhujā varadā abhayā nṛtyāsanā". Dharmakoṣasaṅgraha, Fol. 43

"Gaṇapatihṛdayā is one-faced, two-armed, exhibits in her two hands the Varada and Abhaya poses, and shows the dancing attitude".

Fig. 229 illustrates a miniature in the possession of Dr. W. Y. Evans-Wentz.

4. SARASVATĪ

Sarasvatī is the name of an ancient river now filled up by the sands of Rajputana on the banks of which the Vedic Aryans originally settled after their migration to India. As the banks of the river were occupied by the Vedic Aryans who composed many hymns, and were the scene of many sacrifices, the river was, later on, in the Paurānic age deified as the the Goddess of Learning. The Buddhists borrowed this Hindu goddess, incorporated her bodily into their pantheon in the Tāntric age when she was equally popular with the Hindus and the Buddhists, and modified her form in various ways. The Buddhist Sarasvatī may have one face with two arms, or three faces and six arms. When two-armed, she has four different variations. As her worship is widely prevalent among the Buddhists owing to the belief that like Mañjuśrī and Prajñāpāramitā, she confers wisdom, learning, intelligence, memory, etc. a comparatively large number of Sādhanas is assigned to her in the Sādhanamālā.

(I) MAHĀSARASVATĪ

Symbols—r. Varada Mudrā ; l. Lotus. Colour—White

She has white complexion, shows the Varada pose in the right hand

1. Clark: TLP, II, p. 153

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and carries the white lotus in the left. The Dhyana describes her form in the following terms:

"Bhagavatīm Mahāsarasvatīm anuvicintayet saradindukarākārām sitakamalopari candramandalasthām; daksinakarena varādām, vāmena sanālasitasarojadharām smeramukhīm atikarunāmayām śvetacandanakusumavasanadharām muktāhāropasobhitahrdayām nānāratnālankāravatīm dvādasavarsākrtim muditakucamukuladanturorastatīm sphuradanantaga-Sādhanamālā, p. 329 bhastivyūhāvabhāsitalokatrayām."

"The worshipper should think himself as goddess Mahāsarasvatī, who is resplendent like the autumn moon, rests on the moon over the white lotus, shows the Varada mudrā in her right hand, and carries in the left the white lotus with its stem. She has a smiling countenance, is extremely compassionate, wears garments decorated with white sandal flowers. Her bosom is decorated with the pearl-necklace, and she is decked in many ornaments; she appears a maiden of twelve years, and her bosom is uneven with half-developed breasts like flower-buds; she illumines the three worlds with the immeasurable light that radiates from her body."

This is the general appearance of Sarasvati, and all the other varieties, unless otherwise stated, are identical in appearance with the one just described. The distinctive feature of this goddess Mahāsarasvatī is that she shows like the ordinary Taras the Varada mudra in the right hand and carries the lotus in the left (Fig. 230), and is surrounded by four deities identical in form with herself. Prajñā is in front of her, Medhā to her right, Smrti to her left, and Mati in the west. These four divinities may also accompany other varieties of Sarasvati. As the Sadhana is silent about the particular Asana, she may be represented in any attitude, sitting or standing.

Sarasvatī is a popular goddess both in Tibet 1 and China 2 where she is widely represented.

(II) VAJRAVĪŅĀ SARASVATĪ

Colour-White Symbol-Vinā

Vajravinā Sarasvati like Mahāsarasvati is also white in complexion, peaceful and benign in appearance. She is also two-armed but the distinguishing feature in her case is that she carries in her two hands the Vinā, a kind of stringed musical instrument, and plays upon it.

2. Clark: TLP, II, pp. 173, 181

^{1.} Gordon, ITL, pp. 72, 88; Getty: GNB, pp. 127, 128

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may also be represented as accompanied by the four divinities as in the previous case.

Fig. 231 illustrates her statuette at Peiping.

(III) VAJRAŚĀRADĀ Symbol—r. Lotus ; l. Book

According to the Dhyāna in the Sādhanamālā she rests upon a pure white lotus, and a crescent decorates her crown; she is three-eyed and two-armed and carries the book in the left hand and the lotus in the right. The accompanying illustration (Fig. 232) shows how she is pictured by Nepalese artists. She may, however, be accompanied by the four attendants, Prajñā and others. As the Sādhana is silent about the Āsana, she may have any attitude. The Nalanda image (Fig. 233) which has been identified as Koṭiśrī (?) is probably a stone representation of this goddess. Vajraśāradā here sits in Bhadrāsana, as do her companions. All the figures in the group are mutilated, but at least one among them carries the Utpala and the book, in the right and left hands respectively.

(IV) ĀRYASARASVATĪ Symbol—Prajñāpāramitā on Lotus

Ārya Sarasvatī is another variation of Sarasvatī, and is also designated Vajrasarasvatī, which seems to be the common name of Sarasvatī of the Vajrayānists. She appears a maiden of sixteen, is in the prime of youth, has white complexion, and carries in the left hand the stalk of a lotus on which rests the Prajñāpāramitā Book. The Dhyāna is silent about the symbol carried in the right hand, which may or may not remain empty. The Āsana also is not mentioned which shows that she may be represented in any attitude.

Fig. 234 illustrates a Nepalese drawing of Ārya-Sarasvatī.

(V) VAJRASARASVATĪ Faces—Three Arms—Six Āsana—Pratyālīḍha

The name Vajrasarasvatī is given to this goddess in order to distinguish her from the other four varieties of Sarasvatī, with four different names given in the Sādhanas. It has already been said that Sarasvatī has a form with three faces and six arms. In all other respects her form is identical with that of Mahāsarasvatī. The difference here is that her hair is brown and rises upwards, and she stands in the Pratyālīḍha

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attitude on the red lotus. Three Sādhanas in the Sādhanamālā are assigned to her worship, and according to these, she is red in colour, with the right and left faces of blue and white colour respectively. She carries in her three right hands the lotus on which is the Prajñāpāramitā Book, the sword and the Kartri, and in the three left the Kapāla of Brahmā, the jewel and the Cakra. Instead of the book on lotus and Brahmakapāla she may also hold the lotus and the Kapāla only.

Fig. 235 illustrates a Nepalese drawing belonging to the latter variety.

5. THE EIGHT DIKPĀLAS

The eight Dikpālas or the Lords of the Eight Quarters are described in the Dharmadhātuvāgīśvara Maṇḍala and other places in the Niṣpannayogāvalī. They are the Lords or rather the embodiments of the four principal directions and the four intermediate corners, and resemble the Yamāntaka group of deities of the Buddhists. Their forms are described below in the same order as they appear in the Dharmadhātuvāgīśvara Maṇḍala. Here only one typical form is given, although there are many more, even with their female counterparts.

(I) INDRA

Colour—Yellow Arms—Two Vehicle—Elephant Direction—East

The first in the series of Eight Hindu gods of direction is Indra who presides over the Eastern quarter. His form is described as follows:

"Airāvatārūdhah Indrah pīto vajram stanam ca dadhānah."

NSP, p. 61

"Indra (of the east) rides on the Airāvata elephant and is yellow in colour. He holds in his two hands the Vajra and the breast of a woman."

Under the name of Śakra he appears in the Chinese collection ¹. Fig. 236 illustrates his Peiping image.

(II) YAMA

Colour—Blue Arms—Two
Vehicle—Buffalo Direction—South

The second in the series of eight deities of direction is called Yama here as well as in Hindu scriptures. Yama is described in the following words:

"Yāmyām Mahise Yamah kṛṣṇo yamadaṇḍaśūlabhṛt."

^{1.} Clark: TLP, II, pp. 89, 178

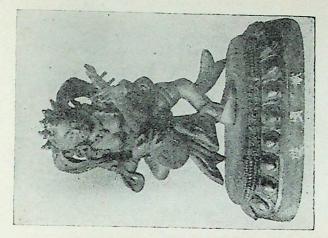


Fig. 207 Gitā (Peiping)

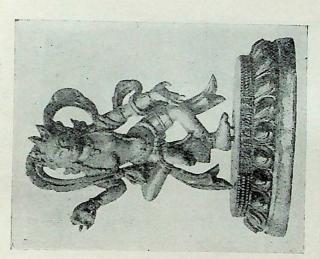


Fig. 206 Lāsyā (Peiping)

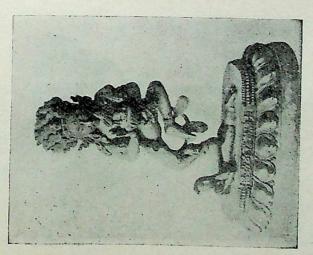


Fig. 205 Dombi (Peiping)

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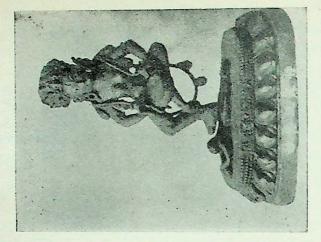


Fig. 210 Mukundā (Peiping)

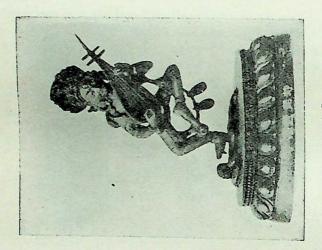


Fig. 209 Vīņā (Peiping)

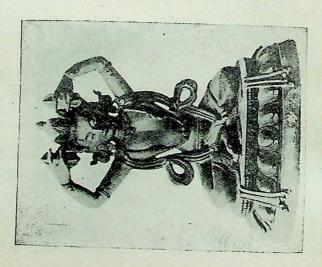


Fig. 208 Nṛtyā (Peiping)

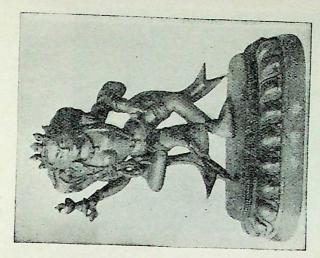


Fig. 213 Dipā (Peiping)

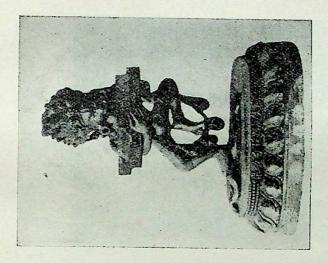


Fig. 212 Kapāṭā (Peiping)

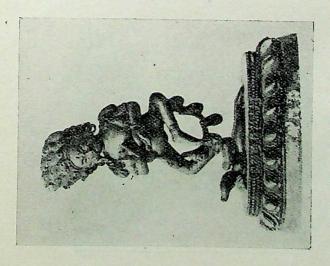


Fig. 211 Tālikā (Peiping)

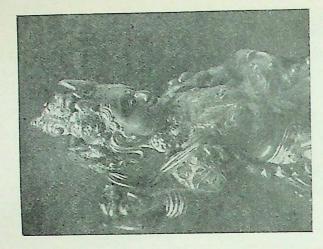


Fig. 216 Simhāsyā (Upper View showing the lion-head)

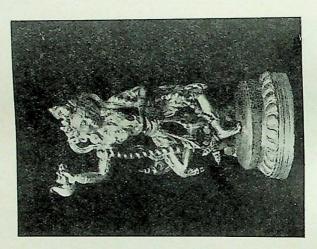


Fig. 215 Simhāsyā (Dr. Moghe's Collection)

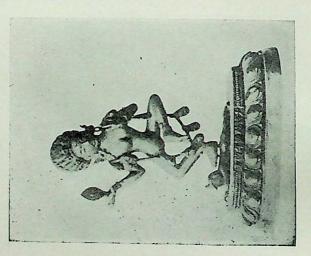


Fig. 214 Ratnolkā (Peiping)



Fig. 220 Praņidhāna Pāramitā (*Peiping*)

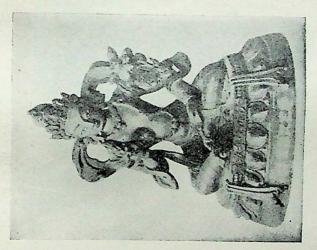


Fig. 219 Dhyāna Pāramitā (Peiping)

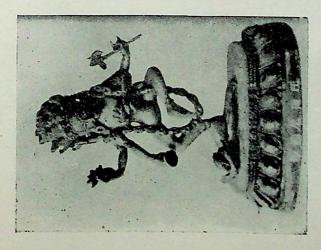


Fig. 217 Dākinī (Peiping)

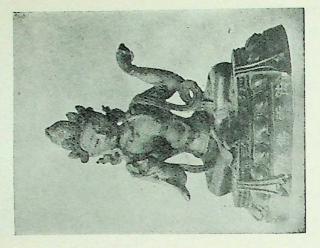


Fig. 223 Dharmameghā (Peiping)

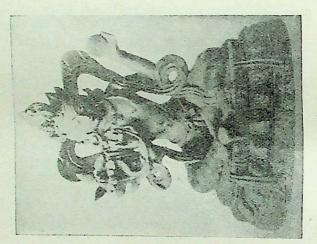


Fig. 222 Rddhi Vasitā (Peiping)

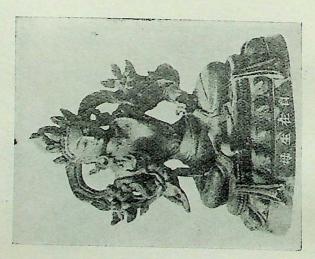


Fig. 221 Upapatti Vašitā (Peiping)

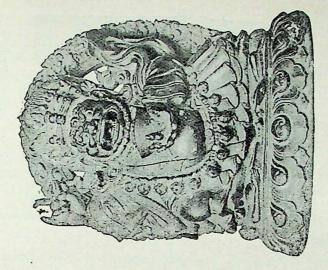


Fig. 226 Mahākāla (Peiping)

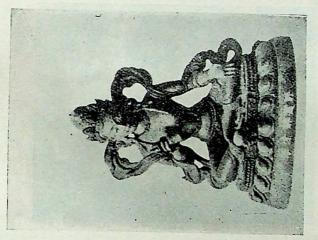


Fig. 225 Pratibhāna Pratisamvit (Peiping)



Fig. 224 Nirukti Pratisamvit (Peiping)

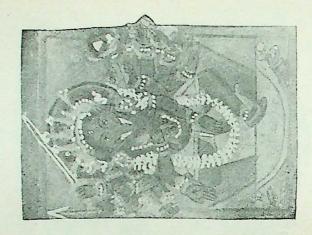


Fig. 229 Gaṇapatihṛdayā (Courtesy: W. Y. Evans-Wentz)

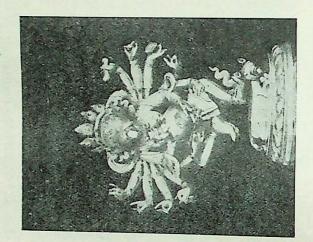


Fig. 228 Gaṇapati (Maharani Chimanabai Gaekwad collection)

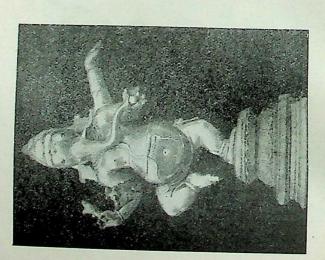


Fig. 227 Four-armed Ganapati (Dr. Moghe's Collection)

HINDU GODS IN VAJRAYĀNA

"In the south, there is Yama riding on a Buffalo. He is blue in colour and holds in his two hands the staff of death and the \hat{Sula} ".

Yama, the God of Death is fairly popular in Tibet where his images are found 1.

(III) VARUNA

Colour-White

Arms-Two

Vehicle—Crocodile

Direction-West

The third in the series of gods of direction is Varuna whose form is described in the text as follows:

"Vāruņe makare Varuņaḥ śvetaḥ saptaphano nāgapāśaśaṅkhabhṛt."
NSP, p. 61

"In the west there is Varuna riding on a Crocodile. He is white in colour and has seven hoods. He holds in his two hands the noose of snake and the conch".

His statuettes occur in the Chinese collection under the title of Varuna (deva) ².

(IV) KUBERA

Colour-Yellow

Arms-Two

Vehicle-Man

Direction-North

The fourth deity in this series is Kubera of the North and his form is described in the text as follows:

"Kauberyām nare Kuberaḥ supītonkuśagadādharaḥ."

NSP, p. 61

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"In the north, there is Kubera riding on a man. He is of deep yellow colour and holds in his two hands the goad and the Gadā (mace)".

Kubera is fairly well represented in Tibet 3.

(V) ĪŚĀNA

Colour-White

Arms-Two

Vehicle-Bull

Direction—Īśāna

The fifth in the series of gods of direction is $\bar{l} \pm \bar{s}$ and the Lord of the $\bar{l} \pm \bar{s}$ and corner, and his form is described in the following words:

Aiśānyāṁ Vṛṣabhārūḍhaḥ Īśānaḥ triśūlakapālapāṇiḥ jaṭārdhacandra-dharaḥ sarpayajñopavītī nīlakaṇṭhaḥ."

NSP, p. 61

- 1. See for instance Gordon: ITL, p. 90; also Getty: GNB, Pl. XLVII, a and b.
- 2. Clark: TLP, II, pp. 98, 178
- 3. See for instance Gordon: ITL, p. 90 also Getty: GNB, plate LII, b

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"In the Isana corner there is Isana riding on a Bull. He is white in colour and holds in his two hands the Trisula (trident) and the Kapala (skull-cup). On his matted hair appears the half-moon, on his body a sacred thread of serpent and his throat is blue."

As Isana he is not represented in the Chinese collection.

(VI) AGNI

Colour—Red

Arms-Two

Vehicle—Goat

Direction—Agni

The sixth in the series of direction gods is Agni the Lord of the Agni corner. His form is described thus:

"Āgneyyām Cchāge'gniḥ raktaḥ śruvakamaṇḍaludharaḥ."

NSP, p. 61

"In the Agni corner there is Agni riding on a Goat. He is red in colour and holds in his two hands the Śruva (ladle) and the Kamandalu (water bowl)."

As Agnideva his forms occur twice in the Chinese collection ¹. Fig. 237 illustrates one of the two statuettes from Peiping.

(VII) NAIRRTI

Colour-Blue

Arms—Two

Vehicle—Corpse

Direction-Nairrta corner

The seventh direction god is called by the name of Nairrti who presides over the Nairrta corner. His form is described in the text as follows:

"Nairṛtyām Rākṣasādhipo Nairṛtiḥ nīlaḥ śave khadgakheṭakabhṛt."
NSP. p. 61

"In the Nairṛta corner there is the Lord of the Rākṣasas (goblins) called Nairṛti who is blue in colour and rides on a corpse. In his two hands he holds the sword and the Kheṭaka (stick)".

He is not represented in the Chinese collection.

(VIII) VĀYU

Colour—Blue

Arms-Two

Vehicle—Deer

Direction-Vayu.

The eighth and the last deity in the series of direction gods is called Vāyu the Lord of the Vāyu corner. His form is described thus:

"Vāyavyām mṛge Vāyurnīlo vātapuṭadharah".

NSP, p. 61

^{1.} Clark: TLP, II, pp. 87, 65

"In the Vāyu corner there is Vāyu riding on a Deer and blue in colour. In his two hands he shows the Vātapuṭa" (empty fold).

Under $V\overline{a}$ yudeva his statuette occurs in the Chinese collection ¹. Fig. 238 illustrates this image.

6. TEN PRINCIPAL HINDU DEITIES

In the Brahmā group there are ten deities. They are popular in India and their statuettes occur in the Chinese collection. Their appearance in the Buddhist pantheon is almost the same as we find them described in the Purāṇas and Tāntric works of the Hindus. The gods of the Brahmā group are described with typical examples in the same order as they appear in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī.

(I) BRAHMĀ

Colour—Yellow Arms—Four Vehicle—Swap

The first among the ten gods of this list is Brahmā. His form is given in the following text:

"Hamse Brahmā pītaścaturbhujaḥ akṣasūtrābjabhṛt-savyetarābhyām kṛtāñjalir-daṇḍa-kamaṇḍaludharaḥ". NSP, p. 61

"On a Swan appears Brahmā of yellow colour with four arms. With the two principal hands carrying the rosary and the lotus, he displays the Añjali (clasped hand) mudrā, and the two other hands carry the staff and the Kamandalu".

Three statuettes of his occur in the Chinese collection ². Fig. 238 illustrates one of the three.

(II) VIṢŅU Arms—Four Vehicle—Garuḍa

The second god in this series of ten principal gods of the Hindu pantheon is called Viṣṇu. His form is described as under:

"Garuḍe Viṣṇus-caturbhujaḥ cakrasaṅkhabhṛtsavyavāmābhyāṁ mūrdhni kṛtāñjalir-gadāśārṅgadharaḥ". NSP, p. 61

"On a Garuḍa there is Viṣṇu with four arms. With the two principal hands carrying the Cakra and the Śaṅkha he displays the Añjali on his head. With the two others he holds the Gadā (mace) and the bow".

Two statuettes of Viṣṇu occur in the Chinese collection 3.

1. Clark: TLP, II, p. 181

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- 2. Clark: TLP, II, pp. 100, 156, 179
- 3. Clark: TLP, II, pp. 98, 156.

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(III) MAHEŚVARA

Colour-White

Arms-Four

Vehicle-Bull

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The third in this series of ten principal gods of the Hindus is Maheśvara. His form is described thus:

śaśikanakānkitajatāmukutaś-catur "Vrsabhe Mahesvarah sitah bhujaḥ śirasi kṛtāñjalis-triśūlakapālabhṛt".

"Mahesvara sits on the Bull, and is white in colour. His crown of matted hair is beautified by the moon. He is four-armed. With the two principal hands he displays the Anjali over the head, and with the two others he carries the Triśūla and the Kapāla".

One statuette of Mahesvara occurs in the Chinese collection 1. It is illustrated in Fig. 240.

(IV) KĀRTTIKEYA

Colour-Red

Arms-Six

Symbol-Hen

Vehicle—Peacock

The fourth god in this series is Karttikeya and his form is described as follows:

"Mavūre Kārttikeyo raktah sanmukhah savyābhyām saktim vajram ca vāmābhyām kukkutam ca dadhāno dvābhyām krtānjalih."

NSP, p. 62

"Karttikeya rides a Peacock, is red in colour, and has six faces. With the two right hands he holds the Sakti (javelin) and the Vaira and with the two left the hen. With two others he shows the Añjali".

One statuette of this deity is found in the Chinese collection ².

(V) VĀRĀHĪ

Colour-Blue

Arms-Four

Symbol-Fish

Vehicle—Owl

The fifth deity in this series is a goddess and is called here as Vārāhī. Her form is described as follows:

"Vārāhī kṛṣṇā pecakārūḍhā caturbhujā savyavāmābhyām rohitamatsyakapāladharā dvābhyām kṛtāñjaliḥ''. NSP, p. 62

"Vārāhī is blue in colour. She rides on an Owl and is four-armed. In one pair of hands she shows the Rohita fish in the right and the Kapāla in the left. Two others are clasped in Añjali".

Two statuettes of the deity are represented in the Chinese collection 3.

1. Clark: TLP, II, p. 156

2. Clark: TLP, II, p. 157

3. Clark: TLP, II, pp. 72, 176

(VI) CĀMUNDĀ

Colour-Red

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Arms-Four

Vehicle—Corpse

The sixth deity in the series of Hindu gods is also a goddess and is known by the name of Cāmuṇḍā. Her form is described as follows:

"Pretopari Cāmuṇḍā raktā caturbhujā kartrikapālabhṛtsavyetarā kṛtāñjali". NSP, p. 62

"Cāmuṇḍā rides on a corpse and is of red colour. She is fourarmed. With the first pair of hands she holds the Kartri in the right and the Kapāla in the left. In the second she exhibits the Añjali".

One statuette of this goddess occurs in the Chinese collection 1.

(VII) BHRNGĪ

Colour—Blue

Arms-Four

The seventh deity in this series is Bhṛṇgi whose form is described in the Dharmadhātuvāgiśvara Maṇḍala as follows:

"Bhṛṇgī kṛṣṇaḥ kṛṣṇākṣasūtrakamaṇḍaludharaḥ kṛtāñjalih".

NSP, p. 62

"Bhṛṇgī is blue in colour and he holds in the first pair of hands the blue rosary and the Kamaṇḍalu. In the second pair the Añjali is shown".

Bhringi is not represented in the Chinese collection.

(VIII) GANAPATI

Colour--White

Arms-Four

Symbol—Elephant-face

Vehicle-Rat

Gaṇapati is a popular deity in the Buddhist pantheon. He is described several times in the Niṣpannayogāvalī, and as already stated an independent Sādhana in the Sādhanamālā is devoted to his worship. In the Maṇḍala of Dhārmadhātuvāgīśvara his description is as follows:

Mūṣake Gaṇapatiḥ sitaḥ karivaktraḥ sarpayajñopavītī caturbhujaḥ savyābhyāṁ triśūlalaḍḍukau vāmābhyāṁ paraśumūlake dadhānaḥ.

NSP, p. 62

"Gaṇapati rides on a Mouse and is white in colour. He has an elephant face and a snake forms his sacred thread. He is four-armed. In the two right hands he carries the Triśūla and the Ladduka (sweet balls), and in the two left the Paraśu (axe) and the Mūlaka (radish).

^{1.} Clark: TLP, II, p. 176

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In the Bhūtadāmara Maṇḍala, he is given four hands carrying the Mūlaka and the Paraśu in the two right, and the Triśūla and the Kapāla in the two left 1.

One statuette of his is recorded in the Chinese collection ². It is illustrated in Fig. 241.

(IX) MAHĀKĀLA

Colour-Blue

Arms-Two

Symbol—Trident

The ninth in this series of Hindu deities in the Buddhist pantheon is called Mahākāla who is popular both in the Sādhanamālā as well as in the Niṣpannayogāvalī. His form is described as follows:

"Mahākālaḥ kṛṣṇas-triśūla-kapālabhṛt".

NSP, p. 62

"Mahākāla is blue in colour and carries the Triśūla and the Kapāla in his two hands".

One statuette of his occurs in the Chinese collection ³. His description in the Sādhanamālā is more detailed. The different forms of Mahākāla have already been discussed in an earlier section in this very chapter.

(X) NANDIKEŚVARA

Colour—Blue

Arms-Two

Symbol-Muraja

Vehicle-Muraja

The tenth and the last in this series of Hindu gods is called Nandikeśvara. His form is described thus in the Maṇḍala of Dharmadhātuvāgīśvara:

"Nandikeśvarah kṛṣṇah Murajārūḍho Murajavādanaparah".

NSP, p. 62

"Nandikesvara is blue in colour and sits on a Muraja drum and is engaged in playing on the Muraja".

Two statuettes of this deity occur in the Chinese collection under the title Nandiśvara (deva) which is the same as Nandikeśvara 4.

- 1. NSP p. 72
- 2. Clark: TLP, II, p. 153
- 3. Clark: TLP, II, p. 101
- 4. Clark: TLP, II, pp. 104, 153



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7. NINE PLANETS

From time immemorial people in India believed in the power of the planets either for evil or for good. That belief is still current. The Hindus, Buddhists and Jainas alike shared in this belief, and in all these three religious systems the planets were deified and they were given a form, weapon and colour. To compare the forms of the different planets in the three religious systems is itself an independent and stupendous study. It is not the purpose here to compare their forms, nor even to study their iconography extensively, but a passing and brief reference to the planets is what can and should be given. As the planets were deified in Buddhism also, their forms are stated below in the same order and in the same manner as they appear in the Mandala of Dharmadhātuvāgīśvara of the Nispannayogāvalī.

(I) ĀDITYA

Colour—Red Arms—Two
Symbol—Discs of the Sun
Vehicle—Chariot of Seven Horses

Aditya or the Sun-god heads the list of the Nine Planets, and his form is described in the Nispannayogāvalī as follows:

"Saptaturagarathe Ādityo rakto dakṣiṇahastena vāmena ca padmastha-sūryamaṇḍaladharaḥ". NSP, p. 62

"Aditya rides on a chariot drawn by seven horses. He is red in colour. Both in the right and in the left he holds the discs of the sun on lotuses".

In the Chinese collection, one statuette of this planet occurs under the title of Sūrya 1.

(II) CANDRA

Colour—White Arms—Two
Symbol—Discs of the Moon Vehicle—Swan

The second planet in this series is Candra or the Moon-god who is described thus in the text:

"Hamse Candrah subhrah savyahastena vāmena ca kumudasthacandramandalabhṛt". NSP, p. 62

"Candra rides on a Swan, is white in colour and holds in his right and left hands the discs of the Moon on lotuses".

As Candradeva this planet is popular in the Chinese collection 2.

1. Clark: TLP, II, p. 178

2. Clark: TLP, II, pp. 89, 182

(III) MANGALA

Colour—Red

Arms-Two

Symbol—Human head

Vehicle-Goat

The third in the series of Nine Planets is Mangala or the War-Lord Mars whose form is described in the following words:

"Chhāgale Mangalo raktah savyena kattāram vāmena Mānusamundam bhaksanābhinayena dadhānah".

"Mangala rides on a Goat. He is red in colour. In the right hand he holds the Kattara (cutter) and in the left a severed human head in the act of devouring".

He is not found in the Chinese collection.

(IV) BUDHA

Colour-Yellow Arms-Two

Symbol-Bow and Arrow

The fourth god in the series of Nine Planets, is Budha or Mercury and his form is described as under:

"Padme Budhah pitah saradhanurdharah"

NSP, p. 62

"On a lotus there is Budha who is yellow in colour and holds in his two hands the arrow and the bow".

Budha is represented in the Chinese collection only once 1.

(V) BRHASPATI

Colour-White Arms-Two Symbols-Rosary and Kamandalu Vehicle—Frog or Skull

The fifth god in the series of Nine Planets is Brhaspati or Jupiter. His form is described in the text as under:

"Bheke Kapāle vā Bṛhaspatir-gauro'kṣasūtrakamaṇḍaludharaḥ."

NSP, p. 62

"On a Frog or a skull there is Brhaspati of white colour. He carries the rosary and the Kamandalu in his two hands".

Brhaspati is not represented in the Chinese collection of Peiping.

1. Clark: TLP, II, p. 83





Fig. 231 Vajravinā Sarasvatī (Peiping)



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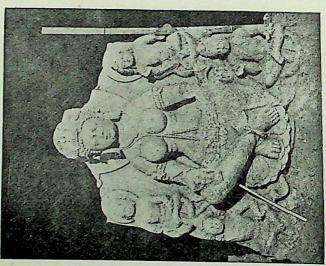


Fig. 233 Vajraśāradā (Nalanda)

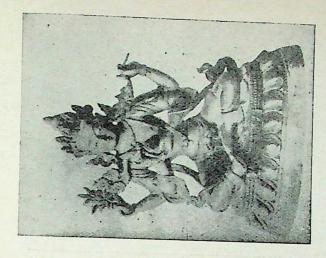


Fig. 238 Vāyu (Peiping)



Fig. 237 Agni (Peiping)

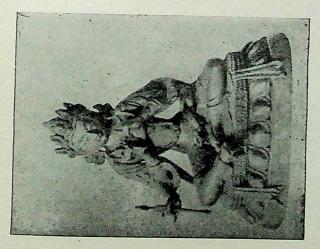


Fig. 236 Indra (Peiping)

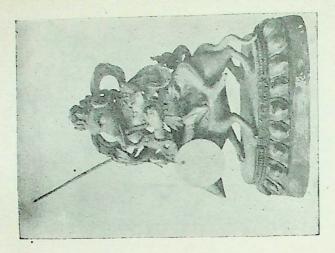


Fig. 241 Ganapati* (Peiping)

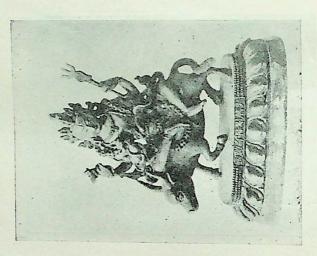


Fig. 240 Mahesvara (Peiping)

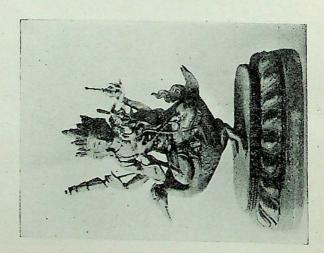


Fig. 239 Brahmā (Peiping)



Fig. 244 Navami Tithi (Peiping)

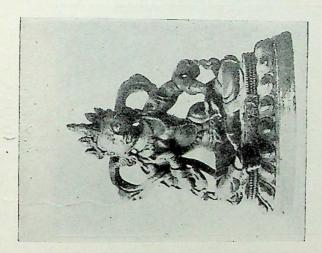


Fig. 243 Ketu (Peiping)

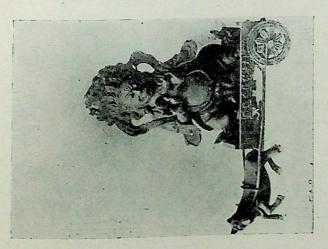


Fig. 242 Rāhu (Peiping)

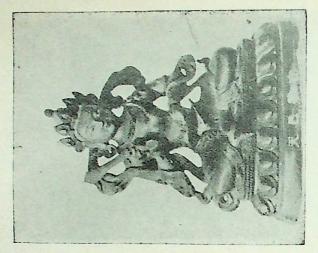


Fig. 247 Kumbha (Peiping)



Fig. 246 Tulā . (Peiping)

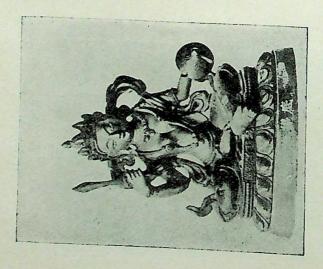


Fig. 245 Dasami Tithi (Peiping)



Fig. 248 Mina (Peiping)



Fig. 249 Khadiravaṇi Tārā (Dacca Museum)



Fig. 218 Lāmā (Nepalese Painting)



(VI) SUKRA

Colour—White Arms—Two Symbol—Rosary and Kamandalu

The sixth in the series of Nine Planets is Śukra or Venus whose form is described in the text as under:

"Śukraḥ śuklaḥ kamalastho'kṣasūtra-kamaṇḍalubhṛt."

NSP, p. 62

"Sukra is white in colour. He sits on a lotus and holds in his two hands the rosary and the Kamandalu."

Śukra is not represented in the Chinese collection.

(VII) ŚANI

Colour-Blue

Arms-Two

Symbol-Rod

Vehicle—Tortoise

The seventh deity in the series of Nine Planets, is Śani, Śanaiścara or Saturn. His form is described in the following words:

"Kacchape Śanaiścarah kṛṣṇo daṇḍadharah."

NSP, p. 63

Śanaiścara rides on a tortoise and is blue in colour. He holds the rod".

Saturn is not represented in the Chinese collection. The selection of the slowest animal tortoise for the slowest of the planets, Saturn, is very significant.

(VIII) RĀHU

Colour—Reddish Blue Arms—Two
Symbol—Sun and Moon

The eighth deity in this series of Nine Planets, is the destructive deity $R\bar{a}hu$. His form is as under:

"Rāhū raktakṛṣṇaḥ sūryacandrabhṛt-savyetarakaraḥ."

NSP, p. 63

"Rāhu is reddish blue in colour, and he holds in his two hands the Sun and the Moon."

As $R\bar{a}$ hudeva he occurs once in the Chinese collection. This Chinese statuette is illustrated in Fig. 242 1 .

1. Clark: TLP, II, p. 153

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(IX) KETU

Colour-Blue

Arms-Two

Symbol-Sword and Snake-noose

The ninth and the last in the series of deities representing the Nine Planets is Ketu. He is described thus in the Dharmadhātuvāgiśvara Mandala:

"Ketuḥ kṛṣṇaḥ khaḍga-nāgapāśadharaḥ".

NSP, p. 63

"Ketu is blue in colour and holds the sword and the noose of snake."

Under the name Ketugrahadeva, he occurs once in the Chinese collection ¹. Fig. 243 illustrates this Chinese specimen.

8. BALABHADRA GROUP

A set of four Hindu deities under the Balabhadra group is described fully in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. They include Balabhadra, Jayakara, Madhukara, and Vasanta, and in Hinduism, all these are the companions of the god Kāmadeva, the deity of Desire.

(I) BALABHADRA

Colour-White

Arms-Four

Symbol—Plough

Vehicle—Elephant

The first deity in this group is called Balabhadra who may be identified with Balarāma the brother of Kṛṣṇa. These two pastoral deities of Hinduism broadly represented Agriculture and Dairying. Balabhadra is described as under:

"Kuñjare Balabhadrah sitah khadga-langaladharah."

NSP, p. 63

"Balabhadra rides an elephant and is white in colour. He holds the sword and the plough."

He is not to be found in China.

(II) JAYAKARA

Colour—(White)

Arms-Four

Symbol—Garland

Vehicle-Cuckoo Chariot

The second deity of this group is called Jayakara whose form is described as under:

"Kokilarathe Jayakaraś-caturbhujaḥ (sitaḥ) savyābhyām puṣpamālām bāṇam ca vāmābhyām caṣaka-dhanuṣī dadhānah."

NSP, p. 63

^{1.} Clark: TLP, II, p. 99

"Jayakara rides a chariot drawn by cuckoos; he is (white in colour) and is four-armed. With the two right hands he carries the garland of flowers and the arrow and with the two left Casaka (wine-glass) and the bow".

He is not represented in the Chinese collection.

(III) MADHUKARA

Colour-White

Arms-Four

Symbol—Makara Banner Vehicle—Śuka Charjot

The third deity in this series of Hindu gods is Madhukara whose form is described as under:

"Śukasyandane Madhukaro gauraś-caturbhujaḥ savyābhyāṁ makaradhvajaśare vāmābhyām caşakacāpau vibharti". NSP, p. 63

"Madhukara rides a chariot drawn by Suka birds and is white in colour. He is four-armed, and holds in his two right hands the Makara banner and the arrow. With the two left hands he carries the wine-glass (Casaka) and the bow".

(IV) VASANTA

Colour-White

Arms—Four

Symbol-Wine-glass Vehicle-Monkey

The fourth and the last in this series of four Hindu gods is Vasanta or the Spring-god. His form is described in the following words in the Dharmadhātuvāgiśvara Mandala:

"Plavange Vasantah sitas-caturbhujah savyābhyām bāṇa-kṛpāṇabhrtvāmābhyām dhanuś-casakadharah". NSP, p. 63

"Vasanta rides on a monkey and is white in colour. He is four-armed and in his two right hands he holds the arrow and the sword. With the two left he carries the bow and the wine-glass".

None of these four deities is represented in the Chinese collection.

9. LORDS OF THE YAKSAS, KINNARAS, GANDHARVAS AND VIDYĀDHARAS

In the Dharmadhatuvagisvara Mandala eight Lords of Yaksas are described briefly. This list of Yakşa kings is important as it is not found elsewhere; it is not possible also to individualize them in their forms. The Yaksas are a semi-mythical class of beings who are supposed to preside over treasures and shower wealth on mankind when propitiated. Kubera is said to be the greatest among the Yaksas, who according to the Hindus, lives in the North along with the Yaksa hordes. The name of his capital is said to be Alakapuri adjacent to Mount Kailasa in the Himalayan region.

(I) YAKSA KINGS

The names of the eight Yakşa kings are:

- 1. Pūrnabhadra
- 3. Dhanada Civikundalī
- 7. Sukhendra

- Mānibhadra
- 4. Vaiśravana
- 6. Kelimālī
- Calendra

They are all collectively described in the Mandala in one brief sentence:

"Pūrņabhadrādayo Yakṣādhipāḥ bijapūraphala-nakulabhṛt-savyet-NSP, p. 63 arakarāh".

"The Yakṣa kings beginning with Pūrṇabhadra hold in their hands the Bijapūra (citron) and the Nakula (mongoose) in the right and left hands respectively".

In colour they differ. Pūrņabhadra is blue, Māṇibhadra is yellow, Dhanada is red, Vaiśravana is yellow, Civikundali is red, Kelimāli is green, Sukhendra and Calendra are yellow.

The citron and the mongoose are the natural symbols of Jambhala the Buddhist god of wealth, and as such, he is of the Yaksa group.

Except Jambhala these Yaksas are rarely represented. In the Chinese collection there are two illustrations one under the title of Yakşadeva and another under Yakşa Pūrņabhadra 1. They refer evidently to this group of deities. Besides them there is a series of statuettes which are designated with the general title of Mahāvaksasenādhipatis. They carry the citron and the mongoose.

Allied to the Yaksas are the Kinnaras, Gandharvas, and Vidyadharas. They are all semi-mythical beings next to gods, who have power to confer benefit when propitiated. Some information about their kings is found in the Dharmadhatuvagiśvara Mandala of the Nispannayogāvalī. Their forms are described below in the order in which it is found.

(II) KINNARA KING

The Kinnara king is not named here but his form is given in the following words:

"Kinnararājendro raktagauro viņāvādanaparah" NSP, p. 63

"The Kinnara king is reddish white in colour and is engaged in playing on the musical instrument called the Vina".

1. Clark: TLP, II, pp. 102, 313

(III) GANDHARVA KING

The Gandharva king is known by the name of Pañcasikha and his form is described as follows:

"Pancasikho Gandharvarājendraḥ pito viņām vādayati".

K

NSP, p. 63

"Pāñcaśikha the king of the Gandharvas is yellow in colour and he plays on the $V\bar{i}n\bar{a}$ instrument".

(IV) VIDYĀDHARA KING

The king of the Vidyādharas is named as Sarvārthasiddha and his form is described as below:

"Sarvārthasiddho Vidyādhararājendro gauraḥ kusumamālāhastaḥ".

NSP, p. 63

"Sarvarthasiddha the king of the Vidyadharas is white in colour and holds in his two hands the garland of flowers".

10. TWENTY-EIGHT CONSTELLATIONS

The Zodiac is divided into 27 or 28 constellations or Nakṣattras. These are called the Lunar Mansions. These Lunar Mansions are believed to exercise great influence on human beings and their affairs. They are constantly bringing good or bad effects and are supposed to be great store-houses of power. It is no wonder, therefore, that in Buddhism these Nakṣattras should be deified with colour, faces and hands. The Nakṣattras are described collectively in the Dharmadhātu-vāgīśvara Maṇḍala of the Niṣpannayogāvalī. In this Maṇḍala the Nakṣattras are given one face and two arms, which are clasped against the chest in the Añjali mudrā. In colour, however, they differ.

The Naksattras have the following features in common:

"Aśvinyādayo devyaśca ratnakañcukīparīdhānāḥ kṛtāñjalayaḥ".

NSP, p. 65

"The deities beginning with Aśvini are decked in bejewelled jackets and they all show the Añjali mudra".

They differ in colour. Their distinctive colour is given below in the order in which it is found in the Mandala:

- 1. Aśvini-White
- 3. Krttikā-Green
- 5. Mṛgaśirā—Blue
- 7. Punarvasu—Yellow
- 9. Āśleṣā-White

- 2. Bharaṇi-Green
- 4. Rohini-Reddish White
- 6. Ārdrā—Yellow
- 8. Puṣyā—Green
- 10. Maghā—Yellow

11.	Pūrvāphālguni—Green	12.	Uttarāphālgunī—Green
13.	as Priyaṅgu Hastā—White		Citrā—Green
15.	Svātī—Yellow	16.	Viśākhā—Blue
	Anurādhā-Green	18.	Jyesthā—Yellow
	Mūlā—Yellow	20.	Pūrvāṣāḍhā—Blue
	Uttarāṣāḍhā-White		Śravaṇā—White
	Dhanisthā-Blue	24.	Śatabhiṣā—Yellow
	Pūrvabhādrapadā—	26.	Uttarābhādrapadā—Yellow
	Green		
27.	Revati-White	28.	Abhijit—Green

11. TIME DEITIES

(I) MONTHS

Another set of interesting Hindu deities is described in the Kālacakra Maṇdala as Lords of the Twelve Months of the Hindu Calendar. As they are rarely represented, it is not necessary to deal with them in detail. Only a brief and passing reference is all that is necessary here.

There are altogether twelve months having twelve deities and their names are given below in the same order as it is given in the $K\bar{a}$ lacakra Maṇḍala:

1.	Caitra-Nairrti	2.	Vaiśākha_Vāyu
3.	Phālguna—Yama	4.	Jyaistha—Agni
5.	Āṣāḍha—Ṣaṇmukha	6.	Pausa-Kubera
7.	Āśvina—Śakra	8.	Kārttika—Brahmā
9.	Mārgaśīrṣa—Rudra	10.	Śrāvana—Samudra
11.	Bhādrapada—Gaņeśa		Māgha—Viṣṇu

These twelve gods, at least most of them, are described previously. But the forms in the Kālacakra Mandala are somewhat different. Here they are all accompanied with their Śaktis, mostly four-armed and have their distinctive vehicles.

(II) DATES

The Tithis or the distances between the sun and the moon are also deified, but these cannot be properly determined in the absence of definite iconographic information. Some of these Tithis (dates) are found represented in the Chinese collection at Peiping ¹. Figs. 224 and 245 illustrate the Navamī and Daśamī Tithis.

^{1.} See for instance Clark: TLP, II, p. 84 where the Tithis, Saptami, Aşṭami, Navami and Daśami are illustrated.

(III) ZODIACAL SIGNS

Besides these, there are the Twelve Signs of the Zodiac, named in the Hindu books on Astrology as Mesa, Vṛṣabha, Mithuna, Karka, Simha, Kanyā, Tulā, Vṛścika, Dhanu, Makara, Kumbha and Mīna. It has not been possible to trace any Sanskrit text from Buddhist Tantric literature which mentions the Dhyana or even a tolerable description of these Signs of the Zodiac. But the Rasis are long believed in India to be the store-houses of mystic power, and it is but natural to expect that these Twelve Signs should be deified with colour, form, weapons and the rest. It is also natural that these deities should be assigned to one or another of the families of the Dhyani Buddhas so that they may be fitted into the Buddhist pantheon. When more literature on the subject is published, only then it will be possible to find descriptive texts. It is however desirable at this stage to refer to the excellent statuettes of the different Signs of the Zodiac that have been discovered in China and illustrated by Professor Clarke in his Two Lamaistic Pantheons, Vol. II, 1.

Figs. 246, 247 and 248 illustrate the three Signs, Tulā, Kumbha and Mīna.

(IV) SEASONS

The seasons of the year were likewise deified and were given form, colour, weapons, and were affiliated to one or another of the Dhyāni Buddhas. Descriptions of seasons are also not available in the Buddhist Tāntric literature, but their images and statuettes have been discovered both in Tibet ² and China ³.

^{1.} See for instance, Clark: TLP, II, p. 102 for Kanyā Devi, p. 101 for Tulā Devi, p. 87 for Kumbha Deva, and p. 86 for Makara Deva.

^{2 &}amp; 3. For instance, Gordon: ITL, p. 82 where goddesses for Vasanta, Sarad and Hemanta seasons are illustrated. Also Clark: TLP, II, p. 308 for Sarad and Hemanta and p. 307 for Vasanta and Varṣā seasons.

CHAPTER XIV

CONCLUSION

The foregoing is an account of the iconography of Buddhist gods and goddesses as reconstructed from Sanskrit texts of the Buddhist Tantric literature. The study confines itself to the iconography of gods and goddesses only, excluding all other favourite themes of the Buddhists carved on stone or painting, such as the scenes from Buddha's life, the Jataka stories, the Avadanas and others, representations of which, are available from Bharhut, Sanchi, Amaravati, Gandhara or even the cave temples of Ajanta. This book does not refer to them nor makes an attempt to identify them by hunting out the original Sanskrit texts which are illustrated on stone in the form of stories. It is a practical handbook for the guidance of Museologists who have to handle large number of images of gods and goddesses with strange faces, weapons and poses. It is a work giving indications as to how such images should be studied, analyzed, and finally identified with the help of original Sanskrit texts such as are quoted in this book at every place. An image is nothing but a symbol, and it is the business of the students of iconography to find out how the image was made, by whom it was made, and what philosophical and cultural background was necessary for the production of such an image. In this work, therefore, problems such as these have been treated and enough information is given in order to understand a Buddhist image from different view-points. The scope of this work thus is limited, and it does not claim to unravel the mystery of all stones on which something is carved. But within the limited scope, it has enough information of the highest practical value to the students of iconography, and this value is enhanced by the inclusion of photographs of excellent sculptures, bronzes and original Nepalese drawings procured with difficulty and at high cost.

The Buddhist pantheon as such did not exist before cir. 300 A. D. which is the approximate time of the composition of the famous Tāntric work the Guhyasamāja. The pantheon got a good start from the theory of the five Dhyāni Buddhas, the embodiment of the five cosmic forces, Rūpa, Vedanā, Samjña, Samskāra and Vijñāna. The pantheon further got a fillip from the theory of the Kulas (families) of the Dhyāni Buddhas and their Śaktis or female counterparts. The Dhyāni Buddhas thus became the Kuleśas or progenitors or heads of

families, and the families are seen multiplying until they become overwhelming in number. And along with numerical strength, the excellent and meritorious artists went on producing such wonderful specimens of images which were backed by the religious inspiration of the most transcedental type. The pantheon became extremely attractive, and all including the Hindus and Jainas started building their pantheons and adding to their gods and goddesses. In the meantime other Buddhist countries like Tibet, China, Japan and the rest were struck by the wealth of gods and sculptures of the most bewildering variety, and started constructing their own pantheons according to their own national and cultural genius. The pantheon of the Buddhists created in India thus became world property, although Buddhism as a religion vanished from India the land of its birth long long ago.

The teachings of the Guhyasamāja remained dormant for some 300 years, and was handed down secretly from Gurus to disciples, but later, when it became popular, gradually the process of deification rapidly grew with newer and newer gods and goddesses. image received and absorbed cultural currents and cross-currents, and as a living organism took newer and newer forms according to time and according to space. It has now become so unwieldy and its ramifications have been so intricate and vast, that it has become a highly specialized study requiring experts to handle the gods and goddesses of Buddhism. The study is fascinating to the extreme, and the interest in the subject is bound to grow with the lapse of time and with the publication of the original MSS on the subject, such as the Vajrāvalī, Kriyāsamuccaya, the original Tantras like the Kālacakra Tantra, Heruka and Hevajra Tantras, Vajrayogini and Vajravārāhi Tantras, vast in number and voluminous in extent. Let us hope that India will take care of these priceless original manuscripts, preserve them in good libraries, and gradually through publications make them available to the world of Buddhists comprising a third of the population of the globe. Just at the present moment however, for unravelling the mysteries of the Buddhist images of gods and goddesses, there are only two books of outstanding value. These are the Sādhanamālā and the Nispannayogāvalī both published in the Gaekwad's Oriental Series for the first time. The Sādhanamālā was composed in A. D. 1165 since the earliest manuscript of the work bears a date in the Newari era which is equivalent to 1165 A. D. Nispannayogavali was written by the famous Buddhist author and mystic Mahāpandita Abhayākara Gupta whose time is co-eval with that of the Pala king Ramapala who flourished in A. D. 1084-1130. Both these works were written at a time when

the psychic phase of Buddhism reached its very zenith, before being destroyed by the sword of Islam. Both the Sādhanamālā and the Niṣpannayogāvalī therefore record faithfully the highest development of the psychic phase of Buddhism in the 12th century.

The Sādhanas in the Sādhanamālā were composed by men distinguished in the mediaeval age as great Tāntric authors. The Dhyānas contained in the Sādhanas laid down the essential features of different gods, and the sculptors and artists prepared images with the help of these general directions. The Dhyānas left much scope for the exercise of imagination on the part of the sculptors, and the products of their chisels were also very greatly influenced by the spirit of the age in which they flourished, as well as by the geographical situation in which they worked. The ornaments, dress and even facial expressions of the images reflected local conditions to a great extent, while the particular Tāntric rites in which the images were used had also a modifying influence.

It has been pointed out several times that the most important factor in the identification of images is the miniature figure of the Dhyani Buddha on their crowns. When, however, the parental Dhyani Buddha is not present, other marks of identification have to be sought for. Moreover, difficulties may arise even when the Dhyani Buddhas are present. In cases where all the Dhyani Buddhas are present on the aureole, the Buddha right on the top of the head is to be taken as the parental Dhyāni Buddha. The standing figure of Khadiravanī Tārā in the Indian Museum, Calcutta or the Vikrampur figures of Parnasabari are the cases in point. They are both emanations of Amoghasiddhi, whose effigy appears right above the heads of the goddesses. The figures of all the other four Dhyani Buddhas are not required either by the Sadhana or for identification. Their presence can only be explained by the fact that in all kinds of worship the five Dhyani Buddhas are the first to be invoked. Sometimes, however, the Dhyani Buddhas appear on the image for artistic reasons only, as for instance, in the case of the Dacca Museum image of Arapacana Mañjuśri. The Java figure of Arapacana is surrounded by four companions, identical in appearance with himself, but in the Dacca Museum image there are four Dhyani Buddhas in addition, on the aureole although the central position just above the head of the principal deity is occupied by one of the attendants of Arapacana. The Dhyani Buddhas, here are not required by the Sadhana and are, therefore, more ornamental than otherwise.

But the most serious difficulty arises when instead of the Dhyāni Buddha prescribed by the Sādhana some other Dhyāni Buddha appears

on the crown of any figure. For instance, the Sarnath image of Ucchuṣma Jambhala should have shown in accordance with the Sādhana the figures either of Akṣobhya or Ratnasambhava on its crown, but the effigy of Amitābha is shown instead. Again, when a reference is made to the Lucknow figure of Mārīcī, who according to the Sādhana should have shown the figure of Vairocana on her crown, shows Amitābha instead. Again the Indian Museum image of Uṣṇiṣavijayā shows the figure of her parental Dhyāni Buddha as Akṣobhya instead of her own sire Vairocana.

True reasons for these discrepancies can hardly be given at this state of our knowledge. The most reasonable suggestion seems to be that the original texts are not still known in their entirety. It must be remembered that the Sādhanamālā and the Niṣpannayogāvalī are not the only texts produced in Vajrayāna. It is quite likely that new Sādhanas will be forthcoming when further material is published. It is difficult, however, to believe that a new Sādhana for either Mārīcī or Uṣṇīṣavijayā will be available. In the Sādhanamālā itself a large number of Sādhanas is published, but nowhere there is any mention of any other parental Buddha than Vairocana. Thus the possibility of discovering further Sādhanas prescribing parental Buddhas other than Vairocana seems to be remote.

Another alternative suggestion presupposes the existence of different cults according as one or another of the Dhyāni Buddhas is believed to be the principal or the Ādi-Buddha ¹. The Buddhists of Nepal even now are divided into so many different cults, some regarding Amitābha as the Ādi-Buddha, and others acknowledging either Vairocana or Akṣobhya as the Ādi-Buddha. Now though the Sādhanas prescribe the figure of the Dhyāni Buddha Vairocana for both Mārīcī and Uṣṇīṣavijayā, the followers of the Amitābha cult are at liberty to assign them to that Buddha whom they consider to be the Ādi-Buddha. Similarly, Ucchuṣma Jambhala being regarded as the offspring of Amitābha, is made to bear an image of that Dhyāni Buddha on his crown in the Sarnath figure already alluded to. It is not necessary to multiply instances. This is the only reasonable explanation it is possible to offer at the present state of our knowledge.

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In identifying Buddhist images the student of iconography should guard himself against taking unnecessary figures in the image for principal ones, or necessary figures for unnecessary ones. A full-fledged

^{1.} The theory of Adi-Buddha originated in the Nalanda monastery about the beginning of the 10th century and was accepted first in the Kālacakrayāna, a later form of Vajrayāna. See Csoma de Koros: The Origin of the Theory of Adi-Buddha in J. A. S. B., Vol. II (1833), p. 57f. See also Bhattacharyya: Buddhist Iconography in JBORS, March, 1923.

Buddhist icon shows in the first place, the principal god, an effigy of his sire on his crown, and the Dhyani Buddhas on the aureole. The icon may further show miniature figures of the companions of the principal god, some worshippers, mythical figures and the three, seven, or sixteen jewels or sacred objects of Buddhism. The figure of Vajrasattva seems to be a favourite decoration with the artists. He appears on many Buddhist images and is perhaps conceived as a sort of general guardian of Buddhism and Buddhist worship. For purposes of identification the principal figure, the figure of the Dhyani Buddha on the top, and the companions are the indispensable parts of the image. When, again, a reference is made to the Dacca Museum image of Arapacana Mañjusri in which besides the four companions there are present four Dhyani Buddhas Vairocana, Aksobhya, Amitabha and Ratnasambhava, two mythical figures supporting the lotus seat, and two worshippers to the extreme left of the pedestal. All these figures are redundant for the purpose of identification, and their absence in the Java figure of Arapacana in no wise affects it. But if, for instance, the companions are confused with the worshippers the identification must be regarded as incorrect. The figures flanking Vajrāsana, for instance, are clearly Maitreya and Avalokiteśvara according to the Sadhana, but if they are described as worshippers, as has been done previously, the identification of the whole image becomes vitiated.

Another difficulty in identification arises when the letters of the Mantra of the god are deified and appear on the image. This is found in the case of Vajratārā who is surrounded by ten goddesses who originate from the ten syllables of the Mantra "Om Tare Tuttare Ture Svāhā". It has also been pointed out previously how from the five letters of the name of Arapacana Mañjuśri originated the five deities Candraprabha, Jālinīprabha, Keśinī, and Upakeśinī, and the principal deity Mañjuśri. The Dacca image of Khadiravani Tarā (Fig. 249) is a remarkable instance of the deification of the Tara Mantra. The main figure in accordance with the Sadhana carries the Utpala in the left hand and shows the Varada mudrā in the right, and she is flanked on either side by Aśokakāntā and Ekajatā. But on the aureole there are eight female figures identical in appearance with the principal figure. They obviously represent none but the eight syllables of the Tara Mantra "Om Tare Tuttare Ture", the two others, Uṣṇiṣavijayā and Sumbhā, being omitted.

Sometimes in the images of Buddhist gods and goddesses we notice the presence of Ganesa, who is regarded by the Hindus as "Siddhidātā" or the Bestower of Perfection or success in Tantric rites.

The Buddhists as a proof of their aversion to the followers of the Brahmanical faith, made their gods trample upon Ganesa. Thus in the Indian Museum images of Parnasabari and Aparājitā, and in the Baroda Museum image of Vighnantaka, etc., the deities have been represented as trampling Ganesa under their feet. In the two Vikrampur images of Parnasabari and in the Dacca Sahitya Parisat image of Mahāpratisarā, Ganesa appears below the lotus seat lying prostrate on the ground crushed under the weight of Buddhist deities. Thus did the Buddhists manifest their animosity against the Hindu god, Ganesa, giving him the epithet of Vighna or Obstacle. Their animosity may be further illustrated by the following features of the Sadhanas. The four Hindu gods, Brahmā, Viṣṇu, Siva and Indra have been designated uniformly as the four Maras or Wicked Beings, and several Buddhist gods have been described as trampling them under their feet. The Sadhanas of Prasanna-Tārā, Vajrajjvālānalārka, Vidyujjvālākarālī, and the like, are instances in point. Trailokyavijaya has been represented as trampling upon the prostrate forms of Siva and Gauri; Nārāyaṇa has been made a Vāhana or vehicle by Harihariharivāhana. Poor Brahmā has been most severely handled by the Buddhists. The severed head of Brahma is a favourite trophy in the hands of Buddhist deities According to Hindu traditions, Brahmā should be very old with grey beard, and four heads, and the Buddhist deities mercilessly hold the heads by the matted hair and flourish them in their hands. This is how the Buddhists attempted to exhibit the superiority of their gods over those of the Brahmanical faith. It is a matter of satisfaction, however, that the Hindus never disgraced any gods belonging to the alien faith in this manner. On the contrary, they placed Buddha among the ten Avatāras of Visnu. In this connection it may be pointed out that in the Kalacakra Tantra a work of the 10th century A. D. there is evidence that an attempt was made by the Buddhists to unite with the Hindus under the common banner of the god Kālacakra 'The Circle of Time', against the cultural penetration of the Mlecchas. The later history showed, however, that the attempt proved futile.

A deep spiritual significance is attached to the colour, weapons, and the Āsanas of Buddhist gods who are either represented singly or in yab-yum. The conception of yab-yum images, however, is much more complicated than the single ones.

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It has been stated in the Sādhanamālā that a single deity may take any colour according to the particular Tāntric rite in which he is invoked. For instance, in the Śāntikavidhi or propitiatory rite the god takes the white or the yellow colour. In Pauṣṭikavidhi or protective rite the

yellow colour is taken by the deity. Similarly, in Vaśyavidhi (bewitching) and Ākarṣaṇa (attraction) he may take yellow, green or red colour. In Ucāṭana (total destruction) and in Māraṇa (killing) the god is generally blue. It may be pointed out here that the word 'Kṛṣṇa' in the Sādhanamālā always signifies the blue colour, and not black. Buddhist gods are rarely black, not because the Buddhists had no perception of the black colour, but because there seems to have been some prejudice against using the black colour in the paintings of gods. It may further be pointed out that whenever a deity gets the blue colour his appearance becomes terrible with protruding teeth and tongue, garland of severed heads, ornaments of snakes and the garment of tiger-skin.

With regard to colour it may be remembered that their stock number is usually five corresponding to the five cosmic elements. Thus according to authoritative books, the element of Water is white in colour, Earth is yellow, Fire is red, Ether is green, and Air is blue. Of these the two colours white and yellow representing Water and Earth are benign, and the other colours red, green and blue are clearly malefic. The earthy and watery gods are peaceful, while the gods of the other three elements are fearful in character. Blue seems to be the most violent of all.

The Āsanas have likewise a spiritual significance. The Vajraparyanka attitude signifies meditation and introspection, the Ardhaparyanka shows serenity, the Ālīḍha heroism, the Pratyālīḍha destruction and disgust, and the dancing in Ardhaparayanka displays wrath and horror.

A reference may be made here to the yab-yum representations. The Tibetan yab means 'the honourable father' and yum likewise signifies the 'honourable mother'. Therefore, the word yab-yum means the honourable father in the company of the honourable mother. A yab-yum image has a deep spiritual significance. It signifies that the god, the embodiment of Śūnya is perfect, having attained Karuṇā and therefore the highest state of Nirvāṇa.

The conception of Śūnya in Vajrayāna took the concrete shape of a god and a goddess. Śūnya took the shape of Heruka when a male god, and became known as Nairātmā when a goddess. That Śūnya took the form of a deity does not seem strange in Vajrayāna, where we find conceptions, such as Saṅgha, Dharma, Prajñāpāramitā, the twelve Pāramitās, and the five Skandhas deified in the Buddhist pantheon. Thus the conception of Śūnya in the form of a god or a goddess is perfectly in keeping with the tradition of the Vajrayāna system. When the Bodhi Mind attains Nirvāṇa it merges in Śūnya and there remains in eternal bliss and happiness. And when Śūnya was made a goddess, it was

easily understood, how eternal bliss and happiness was possible after the attainment of Nirvāṇa. The yab-yum figures, representing Śūnya in the form of Heruka in the embrace of Śūnya in the form of Nairātmā, were held up before the mass as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect.

Buddhists of the Vajrayana consider Śunya as the Ultimate Reality, and they believe that the host of gods and goddesses, including the Dhyani Buddhas, are Śunya in essence. The innumerable gods and goddesses of the Vajrayana pantheon are all manifestations of Sunya. The gods have no real existence, the images have no real existence, and therefore, it may be positively asserted that a true Vajrayanist never worshipped an image or god. Naturally, since these, paintings, images, or even the deities themselves have no real or independent existence, they are merely manifestations in a veriety of forms of the One, Undifferentiated Sunya. But it cannot be denied that these images were very useful, since the forms they presented, in accordance with the Dhyanas, to the gaze of the worshippers undoubtedly helped the latter to visualise the deities with whom they were asked to identify themselves. As they had no real existence, these deities had to be attracted to the mind-sky from unknown regions in the firmament by the luminous rays of light issuing from the Bijamantras uttered by the worshipper. The Sunya takes the form of a divinity in accordance with the germ-syllable uttered, and exists only as a positive idea in the mind of the worshipper who identifies himself with that transformation of Śūnya.

The question may be raised as to the necessity of a veriety of gods and goddesses when one Śūnya would have been sufficient. In answer to this a number of things have to be considered. It may be remembered that Śūnya, which was identified with Compassion by the Vajrayānists was conceived as manifesting itself in different forms in accordance with the different functions it had to discharge. For instance, if any disease is to be cured, Śūnya takes the form of Simhanāda; when it is a question of snake-bite, Śūnya becomes Jānguli; when destruction of the wicked is needed, Śūnya takes the form of Mahākāla; when again, diseases and pestilences are to be prevented, Śūnya is conceived as Parṇaśabarī; for success in love-affairs, Śūnya is invoked in the form of Kurukullā; and when forcible submission is required in love-affairs, Śūnya becomes Vajrānaṅga, and when finally, Buddhahood is wanted by the worshipper, he should conceive himself as Heruka. From the above it appears that the conception of the multitude of Buddhist deities

emerges from the one grand conception of Sunya in accordance with the various functions it is supposed to discharge, as a mark of compassion towards the Buddhists.

Secondly, the number of gods and goddesses increases when Śūnya manifests in different forms the nine "Rasas" or dramatic sentiments. For instance, Śūnya will be Khadiravaṇi or Lokanātha when benign (Karuṇa), Mārici when Heroic (Vīra), Vighnāntaka, Heruka or Mahākāla when awe-inpiring (Bhaya), Aparājitā when wrathful (Raudra), Vajracarcikā in its moments of disgust and loathsomeness (Bībhatsa), Prajñāpāramitā when peaceful (Śānta), and so on.

Thirdly, the number of deities increases as objects such as the Three Jewels; philosophical conceptions such as the Pāramitās, Bhūmis or Pratisamvits; literature such the Prajnāpāramitā, the Daśabhūmika Śāstra, the Dhārinīs and the like; desires such as for eating, drinking, sleeping and the rest; the directions such as the north, south, east and west; the musical instruments such as the flute, the violin, and the drum; and other innumberable ideas and objects, are required to be worshipped in the forms of gods and goddesses. By these and various other ways the number of deities in the Buddhist pantheon increased phenomenally.

As all these deities centre round the one grand conception of Sūnya so also the host of weapons revolve round the one grand conception of Bodhicitta or the Will to Enlightenment. As these weapons are required to discharge different functions, the Bodhicitta resolves itself into so many different forms of weapons ¹. For instance, when the darkness of ignorance is to be dispelled Bodhicitta becomes a sword by which the veil of ignorance is cut asunder. The sword is also to be used to destroy the Māra hordes who disturb the worshippers. Bodhicitta becomes the Ankuśa (goad) when the hearts of the wicked are to be pierced. It is conceived as a noose when the Māra hordes are to be securely bound. It becomes a needle and a thread when the eyes of the wicked have to be sewn up. Bodhicitta becomes a Kartri (knife) when the wicked have to be chopped. It is a Bhindipāla (javelin) when Māras have to be attacked from a distance, and a bow and an arrow if the distance be greater.

Bodhicittam bhaved Vajram Prajñā Ghanṭā vidhiyate I Cakram ajñānacchedāt ca Ratnantu durlabhādapi II Bhavadoṣair aliptatvāt jñānam tat Padam ucyate I Khadgaḥ kleśārisamcchedāt Utpalam plavanāt tataḥ II

^{1.} Compare the statement in the Jñānasiddhi of Indrabhūti in the Two Vajrayāna Works (GOS), pp. 80, 81

The Mudrās also are nothing but the manifestations of the Bodhicitta. If protection is needed, Bodhicitta is conceived as the Abhaya mudrā; if boon is desired it becomes Varada; when instruction in Buddhist Law is required it becomes Dharmacakra, and so on.

The Bodhicitta, or the Will to Enlightenment, is that state of Mind which has already acquired the potentiality of dissolving itself in Śūnya. As a matter of fact, Śūnya or Nirvāṇa would be unattainable without the help of the Bodhicitta, which like Śūnya exists only in the mind. The Bodhi mind leads the aspiring soul into the very presence, so to speak, of Śūnya; it ultimately merges and loses itself completely in Śūnya.

The gods of the Buddhist pantheon are conceived as carrying the Bodhicitta in their hands, both being of the nature of Śūnya It is with the help of this Bodhicitta that a god is supposed to confer Buddhahood or success in Tāntric rite upon his worshipper. The yab-yum conception of deities is still more sublime. The god Heruka, the embodiment of Śūnya, carrying weapons the embodiments of Bodhicitta also of the nature of Śūnya, is embraced by Nairātmā, whose essence is Śūnya, carrying weapons also of the nature of Śūnya. Thus the Infinite with the Infinite commingles. In Involution, the Many become One. This is the highest state—the Anupādhiśeṣa-Nirvāṇa.

Kṛto vaḥ sarvasattvārthaḥ siddhir-dattā yathānugā I Gacchadhvaṁ Buddhaviṣayaṁ punarāgamanāya Muḥ II

"Gods, I bid Ye farewell! Ye have fulfilled the desires of all beings. Ye have conferred the desired success. Go Ye to the region of the Buddhas. Return Ye once again, Muh".

॥ शुभमस्तु सर्वजगताम् ॥

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APPENDIX

108 FORMS OF AVALOKITEŚVARA (In the Machhandar Vahal, Kathmandu, Nepal)

- 1. Hayagrīva Lokeśvara. The god sits in the Vajraparyanka attitude on a lotus. He has four hands, out of which the two principal ones exhibit the Vyākhyāna pose. The second pair holds the rosary in the right hand and the lotus in the left. He is accompanied by six other gods and a dragon.
- 2. Mojaghānjabala (?) Lokeśvarā. He stands in the Samabhanga attitude on a lotus, with his two hands showing the Abhaya mudrā in the right and the noose in the left.
- 3. Hālāhala Lokeśvara. He sits in the Lalita attitude on a lotus with his Śakti on the lap. He has three faces and six arms. The face above represent probably the head of the Dhyāni Buddha, whose effigy he should bear on his crown. In his three right hands he shows the sword, the rosary and the Varada pose. In the three left hands he carries the lotus, the noose and the Utpala. The hand holding the noose passes round the Śakti in the act of embracing. The Śakti exhibits the Varada mudrā in the right hand and the Abhaya in the left.
- 4. Hariharivahana Lokeśvara. Lowermost is the snake, on it is the lion, over the lion is Garuḍa, Nārāyaṇa rides Garuḍa, and on his shoulder sits Lokeśvara. The Garuḍa has two hands in the Añjali mudrā. Nārāyaṇa has four hands, of which the first pair is engaged in forming the Añjali against the chest; while the second pair has the Cakra in the right hand and the Gadā in the left. Lokeśvara sits in Vajraparyaṅka and has six arms; the right hands show the rosary, the Cakra and the Varada pose, while the three left carry the Tridaṇḍī, the noose and the Utpala.
- 5. Māyājālakrama Lokeśvara. He has five faces and twelve arms. The head on the top probably represents Amitābha. He stands in the Ālīḍha attitude, and wears the tiger-skin and the garland of heads, but his faces do not present a fearful appearance. The six right hands carry the Tridaṇḍī, the Khaṭvāṅga, the jewel, the Khaḍga, the Vajra and the rosary, and the six left show the noose, the Kapāla, the Utpala, the fruit, the Cakra and the lotus.

- 6. Şadakşarı Lokeśvara. He sits in the Vajraparyanka attitude. He has four arms and one face. The principal pair of hands is joined against the chest in forming the Anjali. The second pair carries the rosary in the right and the lotus in the left.
- 7. Ānandādi Lokeśvara. He stands in the Samabhanga attitude, and carries the lotus, the stem of which he holds in his right hand, while the left displays the Varada pose.
- 8. Vaśyādhikāra Lokeśvara. He sits in the Vajraparyanka attitude and carries the bowl in his two hands arranged in the Samādhi mudrā.
- 9. Potapāda Lokeśvara. He sits in the Vajraparyanka attitude, and has four arms. The two principal hands exhibit the Añjali against the chest, while the other pair holds the rosary in the right and the noose in the left.
- 10. Kamandalu Lokeśvara. He stands in the Samabhanga attitude, and is endowed with six arms. His two principal hands are engaged in drawing the bow to its full length. The other four hands carry the Vajra and the Cakra in the two right and the Ghantā and the Kamandalu in the two left.
- 11. Varadāyaka Lokeśvara. He is one-faced and six-armed and stands on a lotus. The two principal hands join against his chest in forming the Añjali. He shows also the rosary and the Varada pose in the two right hands, and the book and a mudrā (probably Karaṇa?) in the two left.

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- 12. Jaṭāmukuṭa Lokeśvara. He is four-armed and one-faced, the head on the top representing the head of Amitābha. The two right hands show the rosary and the Varada pose, while the two left hold the lotus and the water-pot. He is represented in a standing attitude.
- 13. Sukhāvatī Lokeśvara. He is one-faced, and six-armed, and sits on a lotus in the Lalita attitude. The first pair of hands exhibits the Dharmacakra mudrā, the second pair carries the rosary and the book, and the third pair shows the Varada mudrā in the right and the waterpot in the left.
- 14. Pretasantarpaṇa Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his threee right hands he displays the rosary, the jewel and the Varada mudrā, while the three left carry the Tridaṇḍi and the book and exhibit the Varada mudrā.
- 15. Māyājālakramakrodha Lokeśvara. He presents a very fierce appearance with five faces terrible with protruding teeth, and eyes rolling in anger. His hair rises upwards like flames of fire. He stands in the Pratyālīḍha attitude and wears the tiger-skin. He has twelve arms,

of which the six right carry the sword, the Vajra, the goad, the noose, the Trisūla and the arrow, and the six left hold the shield, the Cakra, the jewel, the deer-skin, the Kapāla and the Tarjanī with the noose.

- 16. Sugatisandarśana Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he carries the rosary and exhibits the Varada and Abhaya poses. The three left have the Tridaṇḍi, the Utpala and the water-pot.
- 17. Nīlakantha Lokeśvara. He is one-faced and two-armed, and sits on a lotus in the Vajraparyanka attitude. He carries the bowl of gems in his two hands arranged in the Samādhi mudrā.
- 18. Lokanātha Raktāryyāvalokiteśvara. He is one-faced and two-armed and sits in the Lalita attitude on a lotus. The right hand displays the Varada mudrā while the left holds the stem of a lotus on his lap.
- 19. Trilokasandarśana Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyańka attitude on a lotus. His right hand is raised against the chest with outstreched fingers and palm turned inwards. The other hand exhibits exactly the same pose (Karana?) as displayed by one of the left hands of Varadāyaka Lokeśvara.
- 20. Simhanātha Lokeśvara. He is one-faced and four-armed and sits in Bhadrāsana, or in the European fashion, on a raised seat placed on the lotus. In his two right hands he carries the sword and the jewel, while the two left hold the book and the noose.
- 21. Khasarpana Lokeśvara. He is one-faced and two armed and sits in the Lalita attitude on a lotus. His right hand exhibits the Varada pose and the left is raised against the chest, holding the stem of a lotus.
- 22. Manipadma Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyańka attitude on a lotus. His two principal hands are joined against his chest forming the Añjali and the other pair holds the rosary in the right hand and the lotus in the left. He is identical in form with No. 6 described above.
- 23. Vajradharma Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. The right hand displays the Abhaya pose and the left on the lap holds the stem of the Utpala.
- 24. Pupala Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyańka attitude on a lotus. One of his two right hands carries the rosary while the other exhibits the Abhaya pose. One of the two left carries the book and the other displays a mudrā with the index and little fingers pointing outwards (Karaṇa?).

- 25. Utnauti (?) Lokeśvara He is one-faced and six-armed and sits in Bhadrāsana on the raised seat of a lotus. His three right hands exhibit the rosary, the Vajra and the Abhaya pose, while the three left carry the Kapāla, the noose and the water-pot.
- 26. Vṛṣṇācana Lokeśvara. He is one-faced and six-armed and sits in the Lalita attitude on a lotus. The three right hands display the Utpala, the arrow and the Varada pose, while the three left show the book, the bow and the Abhaya pose.

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- 27. Brahmadanda Lokeśvara. He is one-faced and four-armed, sits in the Lalita attitude on a lotus, and is accompanied by his Śakti who sits on his lap. His two right hands show the Tridandi and the Varada pose, while the two left show the Ratnakalaśa (vessel containing jewels) and a mudrā with the index and little fingers pointing outwards The Śakti displays the Varada pose in the right hand and the Abhaya in the left.
- 28. Acāta (?) Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands show the sword, the arrow and the Varada pose, while his three left hold the Kartri and the bow and display the Abhaya pose.
- 29. Mahāvajrasattva Lokeśvara. He is one-faced and eight-armed, and sits in the Vajraparyanka attitude on a lotus. His four right hands exhibit the sword, the rosary, the Cakra and the Abhaya pose, while his four left hold the noose, the Tridandi, the conch and the bowl of gems on his lap.
- 30. Viśvahana Lokeśvara. He is one-faced and six-armed and sits in the Vajraparyańka attitude on a lotus. His three right hands hold the sword, the arrow, and the Cakra, while his three left show the noose, the bow and the Abhaya pose.
- 31. Śākyabuddha Lokeśvara. He is one-faced and four-armed, and is represented as standing on a lotus. His two right hands hold the arrow and the Khaṭvāṅga, while his two left show the bow and the Tarjanī.
- 32. Śāntāsi Lokeśvara. He is one-faced and six-armed and stands on a lotus. His two principal hands are joined against his chest in forming the Dharmacakra mudrā. The other four hands show the rosary and the Varada pose in the right, and the book and the Abhaya mudrā in the left.
- 33. Yamadanda Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands hold the sword, the lotus and the Vajra, while his three left display the fruit, the bowl of gems and an unspecified mudrā (Karana?).

- 34. Vajroṣṇ̄ṣa Lokeśvara. He is one-faced and six-armed, and is represented as standing on a lotus. His three right hands show the rosary, the Tridaṇḍ̄i and the Abhaya pose, and his three left the book, the noose and the Varada pose.
- 35. Vajrahuntika (?) Lokeśvara. He is one-faced and twelve-armed and stands in Ardhaparyańka in a dancing attitude on a lotus. He holds the Utpala in all his twelve hands.
- 36. Jñānadhātu Lokeśvara. He is one-faced and eight-armed and stands on a lotus. Two of his hands are joined against his chest in forming the Añjali mudrā; the second pair exhibits what is called the Kṣepaṇa mudrā. The remaining hands hold the rosary and the Tridaṇḍī in the right and the book and the noose in the left.
- 37. Kārandavyūha Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. He holds the Vajra in his right hand and the book against his chest in the left.
- 38. Sarvanivaraṇaviṣkambhī Lokeśvara. He is one-faced and twoarmed and sits in the Vajraparyanka attitude on a lotus. His right hand holds by its stem a lotus on which there is a sword, and his left hand holds the Vajra against his chest.
- 39. Sarvaśokatamonirghāta Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyańka attitude on a lotus. Each of his two principal hands exhibits the Abhaya pose against his chest, while the other two hands hold the rosary in the right and the Utpala in the left.
- 40. Pratibhānakakūta Lokeśvara. He is one-faced and four-armed and sits in the Vajrāparyanka attitude on a lotus. He holds the noose against the chest with his right hand and the bowl of gems in his left.
- 41. Amṛtaprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. He holds the double Vajra on his lap with his right hand, and the lotus on a water-vessel in his left.
- 42. Jālinīprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. He holds the sword on a lotus in his right hand and the stem of a lotus against his chest with his left.
- 43. Candraprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. He exhibits the Vitarka mudrā with his right hand and holds the stem of a lotus against the chest with his left.

44. Avalokita Lokeśvara. He also is one-faced and two-armed and sits in the same attitude on a lotus. He wields the sword in his right hand and holds the stem of a lotus against the chest with his left.

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- 45. Vajragarbha Lokeśvara. He also has the same number of hands and faces as No. 44. He holds the Vajra in his right hand and the stem of a lotus in his left.
- 46. Sāgaramati Lokeśvara. He is in all respects identical with No. 44 except that he holds the double Vajra in his right hand.
- 47. Ratnapāṇi Lokeśvara. He also is identical with No. 44 in all respects, except that he holds the sword in his left hand and displays the Varada mudrā with his right.
- 48. Gaganagañja Lokeśvara. He also is identical with No. 44 in all respects except that he exhibits the Vitarka mudrā in his right hand and the book in his left.
- 49. Ākāśagarbha Lokeśvara. He also is identical with No. 44 in all respects, except that here the god exhibits the Varada pose in the right hand and the stem of a lotus in the left.
- 50. Kṣitigarbha Lokeśvara. He also is identical with No. 44 except that here the god carries a tray of gems in his right hand and displays the Varada mudrā in his left.
- 51. Akṣayamati Lokeśvara. He also is identical with No. 44, except that he holds the rosary in his right hand and the lotus on a water-vessel against the chest with his left.
- 52. Sṛṣṭikāntā Lokeśvara. He is one-faced and two-armed and stands on a lotus. He displays the Varada pose with his right hand, while his empty left hand rests near his navel. A large number of four-armed gods issue from various parts of his body, while Amitābha appears over his head.
- 53. Samantabhadra Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyanka attitude on a lotus. He exhibits the Varada pose with his right hand, and holds the stem of a lotus against the chest with his left.
- 54. Mahāsahasrabhuja Lokesvara. In all respects he is identical with No. 53, with this difference that here the god wields the sword in his right hand and displays the Varada mudrā with his left.
- 55. Mahāratnakīrti Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds the fruit, the Utpala and the conch in his three right hands, and displays the bow, the whip and the Namas-kāra mudrā in his three left.

- 56. Mahāśankhanātha Lokeśvara. He is identical in all respects with No. 55, except that he bears different symbols. Here the god shows the Namaskāra mudrā, and the two Vajras in his three right hands, while his three left hold the noose, the arrow and the Ghanṭā.
- 57. Mahāsahasrasūryya Lokeśvara. He is eleven-faced and eightarmed and stands on a lotus. Each of his two principal hands exhibits the Abhaya pose against his chest. The remaining hands show the rosary, the Cakra and the Varada pose in the three right hands and the Utpala, the bow charged with an arrow, and the vessel in the three left. This form of Lokeśvara is very popular in Tibet.
- 58. Māhāratnakula Lokeśvara. He is three-faced and six-armed and stands on a lotus. The head on the top represents Amitābha. He carries the sword, the Utpala and the rosary in his three right hands and the book, the lotus and the Utpala in the three left.
- 59. Mahāpaṭala Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds in his three right hands the Vajra, the Viśvavajra and the Utpala, and in his three left, the banner, the Ghaṇṭā and the Kamaṇḍalu.
- 60. Mahāmañjudatta Lokeśvara. In all other respects he is similar to No. 59. But he carries the Ghaṇṭā, the sword, and the Ratnapallava in his three right hands, and the Vajra, the Ghaṇṭā and the Utpala in his three left.
- 61. Mahācandrabimba Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds the arrow, the Utpala and the fruit in his three right hands, and the bow, the Vajra and the Cakra in his three left. The head on the top probably represents Amitābha.
- 62 Mahāsūryyabimba Lokeśvara. He is identical in all respects with No. 61, except that here the god carries two Vajras and the Cakra in his three right hands, and two Utpalas and the bowl of gems in his three left.
- 63. Mahā-Abhayaphalada Lokeśvara. He also is similar in form to No. 61, except that he holds the Vajra, the sword and the Utpala in his three right hands, and two Ghanṭās, and the book in his three left.
- 64. Mahā-Abhayakarī Lokeśvara. He also is similar in form to No. 61, but the symbols in his hands are different. Here the god holds the book against the chest with his two principal hands, the Vajra and the rosary in his right, and the Ghaṇṭā and the Tridaṇḍi in his left.



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Fig. 1(A) Hayagrīva Lokeśvara



Fig. 2(A) Mojaghāñjabala Lokeśvara



Fig. 3(A) Hālāhala Lokeśvara

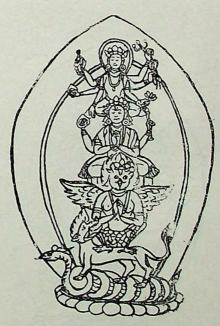


Fig. 4(A) Hariharihari Vāhana Lokesvara



Fig. 5(A) Māyājālakrama Lokeśvara



Fig. 6(A) Şadakşarī Lokesvara



Fig. 7(A) Ānandādi Lokeśvara



Fig. 8(A) Vaśyādhikāra Lokeśvara



Fig. 9(A) Potapāda Lokeśvara



Fig. 10(A) Kamaṇḍalu Lokeśvara



Fig. 11(A) Varadāyaka Lokeśvara



Fig. 12(A) Jaṭāmukuṭa Lokeśvara



Fig. 13(A) Sukhāvatī Lokeśvara



Fig. 14(A)
Pretasantarpana Lokesvara



Fig. 15(A) Māyājālakramakrodha-Lokeśvara



Fig. 16(A) Sugatisandarśana Lokeśvara



Fig. 17(A) Nilakantha Lokeśvara



Fig. 18(A) Lokanātha-Raktāryyāvalokitesvara



Fig. 19(A) Trilokasandarśańa Lokeśvara



Fig. 20(A) Siṁhanātha Lokeśvara



Fig. 21(A) Khasarpana Lokeśvara



Fig. 22(A) Maṇipadma Lokeśvara



Fig. 23(A) Vajradharma Lokeśvara



Fig. 24(A) Pupala (?) Lokeśvara



Fig. 25(A) Utnauti (?) Lokeśvara



Fig. 26(A) Vṛṣṇācana Lokeśvara



Fig. 27(A) Brahmadaṇḍa Lokeśvara



Fig. 28(A) Acāta Lokeśvara (?)



Fig. 29(A) Mahāvajrasattva Lokeśvara



Fig. 30(A) Viśvahana Lokeśvara



Fig. 31(A) Śākyabuddha Lokeśvara



Fig. 32(A) Sāntāsi Lokeśvara



Fig. 33(A) Yamadaṇḍa Lokeśvara



Fig. 34(A) Vajroṣṇīṣa Lokeśvara



Fig. 35(A) Vajrahuntika Lokeśvara



Fig. 36(A) Jñānadhātu Lokeśvara



Fig. 37(A) Kāraṇḍavyūha Lokeśvara



Fig. 38(A) Sarvanivarana-Viskambhī Lokeśvara



Fig. 39(A) Sarvaśokata monirghāta Lokeśvara



Fig. 40(A) Pratibhānakakūṭa Lokeśvara



Fig. 41(A) Amṛtaprabha Lokeśvara



Fig. 42(A) Jālinīprabha Lokeśvara



Fig. 43(A) Candraprabha Lokesvara



Fig. 44(A) Avalokita Lokesvara



Fig. 45(A) Vajragarbha Lokeśvara



Fig. 46(A) Sāgaramati Lokeśvara



Fig. 47(A) Ratnapāņi Lokeśvara



Fig. 48(A) Gaganagañja Lokeśvara



Fig. 49(A) Ākāśagarbha Lokeśvara



Fig. 50(A) Kṣitigarbha Lokeśvara



Fig. 51(A) Akṣayamati Lokeśvara



Fig. 52(A) Sṛṣṭikāntā Lokeśvara



Fig. 53(A) Samantabhadra Lokeśvara



Fig. 54(A) Mahāsahasrabhuja Lokeśvara



Fig. 55(A) Mahāratnakīrti Lokeśvara



Fig. 56(A) Mahāśankhanātha Lokeśvara



Fig. 57(A) Mahāsahasrasūryya Lokeśvara Mahāratnakula Lokeśvara



Fig. 58(A)



Fig. 59(A) Mahāpatala Lokeśvara



Fig. 60(A) Mahāmañjudatta Lokeśvara



Fig. 61(A) Mahācandrabimba Lokeśvara



Fig. 62(A) Mahāsūryyabimba Lokeśvara



Fig. 63(A) Mahā-Abhayaphalada Lokeśvara



Fig. 64(A) Mahā-Abhayakarī Lokeśvara



Fig. 65(A)



Fig. 66(A) Mahāmañjubhūta Lokeśvara Mahāviśvaśuddha Lokeśvara



Fig. 67(A) Mahavajradhātu Lokeśvara



Fig. 68(A) Mahāvajradhrk Lokeśvara



Fig. 69(A) Mahāvajrapāṇi Lokeśvara



Fig. 70(A) Mahāvajranātha Lokeśvara



Fig. 71(A) Amoghapą̃śa Lokeśvara



Fig. 72(A) Devadevatā Lokeśvara



Fig. 73(A) Piṇḍapātra Lokeśvara



Fig. 74(A) Sārthavāha Lokeśvara



Fig. 75(A) Ratnadala Lokeśvara



Fig. 76(A) Viṣṇupāṇi Lokeśvara

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Fig. 77(A) Kamalacandra Lokeśvara



Fig. 78(A) Vajrakhanda Lokeśvara



Fig. 79(A) Acalaketu Lokeśvara



Fig. 80(A) Şirişarā Lokeśvara



Fig. 81(A) Dharmacakra Lokeśvara



Fig. 82(A) Harivāhana Lokeśvara



Fig. 83(A) Sarasiri Lokeśvara



Fig. 84(A) Harihara Lokeśvara



Fig. 85(A) Simhanāda Lokesvara



Fig. 86(A) Viśvavajra Lokeśvara



Fig. 87(A) Amitābha Lokeśvara



Fig. 88(A) Vajrasattvadhātu Lokeśvara



Fig. 89(A) Viśvabhūta Lokeśvara



Fig. 90(A) Dharmadhātu Lokeśvara



Fig. 91(A) Vajradhātu Lokeśvara



Fig. 92(A) Śākyabuddha Lokeśvara



Fig. 93(A) Cittadhātu Lokeśvara



Fig. 94(A) Cintāmaṇi Lokeśvara



Fig. 95(A) Śāntamati Lokeśvara



Fig. 96(A) Mañjunātha Lokeśvara



Fig. 97(A) Viṣṇucakra Lokeśvara



Fig. 98(A) Kṛtāñjali Lokeśvara



Fig. 99(A) Viṣṇukāntā Lokeśvara



Fig. 100(A) Vajrasṛṣṭa Lokeśvara



Fig. 101(A) Saṅkhanātha Lokeśvara



Fig. 102(A) Vidyāpati Lokeśvara



Fig. 103(A) Nityanātha Lokeśvara



Fig. 104(A) Padmapāṇi Lokeśvara



Fig. 105(A) Vajrapāņi Lokeśvara



Fig. 106(A) Mahāsthāmaprāpta Lokeśvara



Fig. 107(A) Vajranātha Lokeśvara



Fig. 108(A) Srīmad-Āryāvalokiteśvara

- 65. Mahāmañjubhūta Lokeśvara. He also is similar to No. 61, with this difference that here the god carries the sword, the Vajra and the Kamaṇḍalu in his three right hands, and the rosary, the Utpala and the bell in his three left.
- 66. Mahāviśvaśuddha Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the sword, the flag, the Vajra and the goad, while the four left have the Ghanṭā, the conch, the Utpala and the lotus.
- 67. Mahāvajradhātu Lokeśvara. He is identical with No. 66 in all respects but the symbols differ. Here the god carries the Vajra, the bow, the Triśūla and the sword in his four right hands, and the Ghanṭā, the arrow, the Kamanḍalu and the noose in his four left.
- 68. Mahāvajradhrk Lokeśvara. He also is identical in form with No. 66, with this difference that here the god carries the sword, the Vajra, the bow, and the Ankuśa in his four right hands, and the Utpala, the Ghanṭā, the arrow and the noose in his four left.
- 69. Mahāvajrapāṇi Lokeśvara. He also is identical with No. 66, except that here the god carries the sword, the goad, the Gadā, and the rosary in his four right hands and the Cakra, the noose, the Utpala and the book in his four left.
- 70. Mahāvajranātha Lokeśvara. He is three-faced and eight-armed, and stands on a lotus. He holds the rosary and the noose and displays the Abhaya and Varada poses in his four right hands. The three left shows the book, the Tridandi and the lotus, while the empty fourth rests near the navel.
- 71. Amoghapāśa Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the Vajra, the sword, the goad and the bow, while the four left carry the Ghaṇṭā, the Tridaṇḍī, the noose and the arrow.
- 72. Devadevatā Lokeśvara. He is similar to No. 71, with this difference that here the god carries the Vajra, the bow, the Triśūla and the sword in his four right hands, and the bell, the arrow, the jewel (?) and the noose in his left.
- 73. Piṇḍapātra Lokeśvara. He is one-faced and two-armed and stands on a lotus. He holds the Piṇḍapātra (the bowl) in his two hands near the navel.
- 74. Sārthavāha Lokeśvara. He is similar to No. 73 in all respects, except that here the god displays the Varada mudrā in his right hand, and carries the Piṇḍapātra (the bowl) in his left.

- 75. Ratnadala Lokeśvara. He also is similar to No. 73, in all respects except that here he displays the Varada pose in his right hand, while his empty left touches his left shoulder.
- 76. Viṣṇupāṇi Lokeśvara He again is similar in form to No. 73, except that here he carries the Triśūla in his right hand and a lotus bud in his left.
- 77. Kamalacandra Lokeśvara. He also is similar to No. 73, except that here he displays the Vitarka mudrā in his two hands.
- 78. Vajrakhanda Lokeśvara. He also is similar to No. 73 in all respects, except that here the god holds the lotus bud in his right hand and the book against his chest with the left.

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- 79. Acalaketu Lokeśvara. He also is similar to No. 73. But he displays the Abhaya mudrā in the right hand and the Pindapātra (the bowl) in the left. A chowrie rests against his right shoulder.
- 80. Śiriṣarā (?) Lokeśvara. He also is similar to No. 73 in all respects, except that here he wields the sword in his right hand and holds the noose in his left.
- 81. Dharmacakra Lokesvara. He again is similar to No. 73, except that here he carries the Vajra in his right hand and the axe in his left.
- 82. Harivāhana Lokeśvara. He also is identical with No. 73, with the difference that here the god carries the Kamaṇḍalu in his right hand and the chowrie in his left.
- 83. Sarasiri (?) Lokeśvara. He also is identical with No. 73. The difference is that here the god holds the Triśūla in his right hand and the lotus in his left.
- 84. Harihara Lokeśvara. He is identical with No. 73 except that here he displays the Vyākhyāna mudrā with his two hands against the chest.
- 85. Simhanāda Lokeśvara. Similar to No. 73, but here the god holds the chowrie against his shoulder with his right hand while the empty left rests near his navel.
- 86. Viśvavajra Lokeśvara. He also is similar to No. 73 with the difference, that here the god displays the Varada pose with his right hand and holds a snake in his left.
- 87. Amitābha Lokeśvara. Similar to No. 73, except that here the god holds the chowrie in his right hand and the wheel in his left.
- 88. Vrjrasattvadhātu Lokeśvara. Similar to No. 73, except that here he holds the Cakra in his right hand and the conch in his left.

- 89. Viśvabhūta Lokeśvara. Similar to No. 73 in form, but here he holds the rosary in his right hand and the lotus in his left.
- 90. Dharmadhātu Lokeśvara. Identical with No. 73 in form, but here the god holds in his two hands the water-pot near his navel.
- 91. Vajradhātu Lokeśvara. Identical with No. 73 except that here the god displays the Varada mudrā in his right hand and holds the lotus in his left.
- 92. Śākyabuddha Lokeśvara. Also similar to No. 73, except that he carries the Vajra in his right hand while his empty left is held near the navel.
- 93. Cittadhātu Lokeśvara. Similar to No. 73 except that he holds the image of a Jina (probably Amitābha) in his right hand and displays the Abhaya pose with his left.
- 94. Cintāmani Lokeśvara. Also similar to No. 73, except that here he carries the Caitya in his right hand while the empty left is held near his navel.
- 95. Śāntamati Lokeśvara. Similar to No. 73, with the difference that he exhibits the Varada pose with his right hand and holds the bough of a tree in his left.
- 96. Mañjunātha Lokeśvara. Also similar to No. 73, but here the god holds the rosary in his right hand and the book against his chest with his left.
- 97. Viṣṇucakra Lokeśvara. Similar to No. 73, except that here he holds the Cakra in his right hand and the Gadā in his left.
- 98. Kṛtānjali Lokeśvara. Similar to No. 73 except that here the god exhibits the Anjali against his chest with his two hands.
- 99. Viṣṇukāntā Lokeśvara. He again is identical with No. 73 in all respects, except that here the god displays the Varada mudrā with his right hand and the book against his chest in his left.
- 100. Vajrasṛṣṭa Lokeśvara. Identical with No. 73, the difference lies in the fact that here the god carries the chowrie in his right hand and the lotus in his left.
- 101. Śaṅkhanātha Lokeśvara. Similar to No. 73, with the difference that here the god holds the conch against his chest with his right hand and the lotus in his left.
- 102. Vidyāpati Lokeśvara. Also similar to No. 73, except that here the god shows the empty right hand against his chest while his left holds the lotus. The chowrie hangs from his right shoulder.

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- 103. Nityanātha Lokeśvara. He is identical with No. 73, with the difference that here the god holds the rosary in his right hand over the book held in his left.
- 104. Padmapāṇi Lokeśvara. He also is similar in form to No. 73, with the difference that here the god displays the Varada pose with his right hand and holds the stem of a lotus in his left.
- 105. Vajrapāṇi Lokeśvara. He again is identical with No. 73, in all respects except that here the god holds the Vajra on his head with his right hand, while the empty left is held near the navel. The attitude in which he stands is also different. He shows the dancing attitude in Ardhaparyaṅka.
- 106. Mahāsthāmaprāpta Lokeśvara. He is similar in all respects to Padmapāṇi Lokeśvara (No. 104).
- 107. Vajranātha Lokeśvara. Identical with No. 105, Vajrapāṇi Lokeśvara, with the only difference that here the god holds the lotus in his left hand.
- 108. Śrīmadāryāvalokiteśvara. He is one-faced and two-armed and stands on a lotus. He holds the Vajra in his right hand which rests against his chest while his left holds the stem of a lotus near the navel.

GLOSSARY

Abhaya mudrā, or the gesture of protection. The hand showing this mudrā should be slightly elevated and bent with the palm turned outward, the fingers being outstretched and elevated. This mudrā should be distinguished from the Varada mudrā in which case the hand is stretched downwards with the fingers, instead of being elevated, pointed downwards; and also, from the Capeṭadāna mudrā, which shows the right hand menacingly extended upwards, just as is done in dealing a slap.

Akṣamālā or Mālā, is the string of beads such as is carried by the Roman Catholic priests. The beads consist of a kind of dried fruit, called in Sanskrit, Rudrākṣa. It may be made with other material also, such as crystals, etc.

Ālīḍha, a particular Āsana, or attitude of legs, in all respects similar to the attitude adopted in drawing the bow charged with an arrow. The right leg is outstretched while the left is slightly bent. This attitude should be distinguished from the Pratyālīḍha attitude in which case the left leg is outstretched while the right is slightly bent and placed behind.

Añjali, name of a mudrā, also known as the Sarvarājendra mudrā, or the Sampuṭāñjali. It is the mudrā in which the two hands are clasped against the chest, palm to palm, both of which are extended upward with all fingers erect or slightly bent. This is the characteristic mudrā of Ṣaḍakṣarī Lokeśvara and is also exhibited by Nāmasaṅgīti.

Ankuśa, elephant goad. See the weapon, for instance, in the image of Parnaśabari. When the goad is surmounted by a Vajra, it is called Vajrānkuśa.

Anuvyañjanas, see Laksanas.

Ardhaparyanka, also called Mahārājalīlā, is a particular Āsana of sitting. Both the legs are on the same pedestal; one of the knee is raised while the other is bent in the usual position of a Buddha. This Āsana should be distinguished from the Lalitāsana in which case one of the legs is pendant, while the other is bent in the usual position of a Buddha. When both the legs are pendant, the attitude is called Bhadrāsana.

Āsana, the word in Sanskrit may mean a seat, a mystic or any attitude exhibited in the lower limbs. The word Padmāsana means the seat of lotus. Similarly, Simhāsana means the lion-throne or the seat of a lion. The word Sukhāsana means any easy attitude of sitting. It may be the Paryankāsana, Lalitāsana or the Ardhaparyankāsana. In fact, in the Sādhanamālā, the word Sukhāsana has not been used in a technical sense. When used in a technical sense Āsana is of various kinds, such as the Paryankāsana, Vajraparyankāsana, Lalitāsana, Ardhaparyankāsana, Bhadrāsana, Ālīḍhāsana, Pratyālīḍhāsana or the Nāṭyāsana, a variety of Ardhaparyanka.

Aśoka, the absence of sorrow; but the word is always used to designate a particular kind of tree which blossoms forth red flowers. From time immemorial, this tree is regarded as sacred in India. It is believed that kicks at the tree by chaste women cause it to blossom.

Bāṇa, see Śara.

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Bhūmiṣparśa, also called Bhūmiṣparśana or the Bhūṣparśa, is the name of a mudrā. The right hand exhibiting this mudrā has the palm turned inward and the fingers outstretched, with the tips touching the ground. This mudrā should be distinguished from the Varada mudrā in which case tips do not touch the ground and the palm instead of being turned inward is turned outward. The deity showing the Bhūṣparśa mudrā must sit in the Vajraparyanka attitude.

Bhūtas, a class of mischievous spirits or hobgoblins who, without any provocation whatever, are supposed to injure men and destroy them mysteriously.

Bija, means a 'seed'. In Tantra it signifies the Germ-Syllable which takes the form of a deity in the course of meditation.

Bijapura, citron, a characteristic symbol of Jambhala.

Brahmakapāla, or the Brahmasirah, is the severed head of Brahmā who is credited with four faces with grey beards in all of them and the crown of matted hair. The Buddhist gods, carrying triumphantly the severed head of Brahmā, display the aversion of the Buddhists towards the Hindus, as well as, the superiority of their gods to the gods of the alien faith.

Brahmamukha, the face of Brahmā containing four faces. The Brahmamukha is super-imposed on the head of Paramāśva.

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Brahmasirah see Brahmakapala.

Caitya, or the Stūpa, which represents the Buddhist Universe, is the Buddhist sanctuary, sometimes square and sometimes round, with spires or steps on the capital. Each spire or step represents a heaven, the uppermost portion being a point which is supposed to be the highest peak of Mount Sumeru, a mythical mountain, whence the Bodhicitta loses itself in Śūnya. On the four sides of the Caitya the figures of the Dhyāni Buddhas appear. Vairocana is sometimes present. The corners are occupied by the figures of the Divine Buddhaśaktis or their symbolic representations in the form of Yantras. The Caitya may show further, in the four cardinal points, the Caturmahārājikas or the Great Rulers of the Quarters, namely, Vaiśravaṇa, Virūpākṣa, Virūḍhaka and Dhṛtarāṣṭra. See Stūpa.

Cakra, Wheel or disc. It is the characteristic symbol of the Hindu God Viṣṇu or Kṛṣṇa.

Cāmara, Chowrie or the fly-whisk consisting of the tail of a Yak.

Cāpa, also called Dhanus, is the bow. It is generally carried in the left hand. With the bow and the arrow Mārīcī inflicts pain to the Māras or wicked beings.

Casaka, Wine-glass.

Caturmudrā-See Şanmudrā.

Chintamani—the gem that satisfies all desires. The jewel is sometimes represented in the form of a small round object and sometimes in the shape of a flame.

Dākinī, same as Śakti. See Śakti.

Damaru, small drum, such as is carried by the Hindu god Siva.

Daṇḍa, the staff or the mace carried by Hayagrīva. It cannot be translated as the magic wand, as the Khaṭvāṅga serves that purpose. When the staff is surmounted by a Vajra, it is called Vajradaṇḍa.

Dhāraṇi or Dhāriṇi, meaningless conglomeration of syllables, occasionally containing one or two intelligible words, used as a charm or prayer. There are Dhāraṇi-Saṅgrahas or collections of Dhāraṇis in the Nepal Library, with an astonishingly large number of Dhāraṇis devoted to different deities. The list given in the Nepal Catalogue Vol. II. App. p. 225, et sqq. may be consulted.

Dharmacakra, or Vyākhyāna mudrā, is that gesture of hands exhibited by Lord Buddha while preaching his first sermon at Sarnath. This pose is depicted variously but the most artistic and correct representation of this mudrā is to be found in the celebrated Prajñāpāramitā image from Java. See Getty: GNB, p. 187.

Dhanus, same as Cāpa. See Cāpa.

Dhūpa, incense stick, which when burns, emits fragrance.

- Dhyāna, meditation; it refers generally to that portion of the Sādhana in which instruction is given as to the description of the deity with whom the worshipper is to identify himself.
- Dhyāna, or Samādhi mudrā; the position of hands while in meditation.

 The hands with palm upwards lie one upon the other on the lap with all fingers stretched. This is the characteristic mudrā of Amitābha.
- Dhyānāsana, or Vajraparyankāsana, or Vajrāsana, is the meditative pose, the two legs being firmly locked with both the soles apparent, the characteristic sitting attitude of the Dhyāni Buddhas. Sometimes a small thunderbolt, shown on the seat of the god, indicates the meditative attitude. Dhyānāsana should be distinguished from the Paryanka attitude in which case the legs are placed one upon the other with both the soles invisible.

Dipa, lamp, the sacred lamp fed with ghee.

Gadā, mace.

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- Garuda, mythical bird supposed to be the destroyer of all serpents. The Hindus regard him as the Vāhana of Viṣṇu. Garuda is represented as a huge bird with a human body, two wings and sharp beaks, generally with hands clasped against the chest.
- Ghaṇṭā, bell; when the bell is surmounted by a Vajra, it is called Vajra-ghaṇṭā, which is a symbol of Vajrasattva.
- Jaṭāmukuṭa, the crown of matted hair. The hair is tied up above the head in such a way as to resemble a crown or a tiara.
- Kalaśa, is the ordinary water-vessel of metal or earth. It is different from the Kamaṇḍalu or Kuṇḍikā, which is smaller in size and is provided with a projecting pipe for discharging water.

Kamandalu, see Kalasa

- Kapāla, either (i) severed head of a man, or (ii) the cup made of a skull, or (iii) a bowl. The skull cup is of two kinds; when it is filled with blood it is called Asṛkkapāla, and when with human flesh it is called Māmsakapāla. The deities are supposed to partake of the blood or the flesh carried in these cups.
- Karaṇa, mudrā. Any hand showing this mudrā is outstretched with the index and the little fingers erect, while the thumb presses the two remaining fingers against the palm of the hand.

Karppara, same as Kapāla. See Kapāla.

- Kartri, or Karttari signifies a small knife; sometimes the edge of it is uneven like the edge of a saw. It is called Vajrakartri when surmounted with a Vajra.
- Khadga, sword. The sword in the hand of Mañjuśri is called the Prajñakhadga or the Sword of Wisdom, which is believed to destroy the darkness of ignorance by the luminous rays issuing out of it.
- Khatvānga, magic wand; the stick is generally surmounted either by Vajra or the Kapāla, or the Triśūla or the banner, or all of them. In any case, for a Khatvānga the skulls are necessary and it will be so called even if nothing else is present.
- Kṣepaṇa, the mudrā of sprinkling, exhibited by Nāmasaṅgīti. The two hands are joined palm to palm with fingers all stretched, the tips of which are turned downwards and enter into a vessel containing nectar.

Kundikā, same as Kamandalu. See Kalaśa.

Lakṣaṇas, auspicious marks; the thirty-two special marks of the Buddha, enumerated in Dharmasaṅgraha attributed to Nāgārjuna. The Lakṣaṇas are also enumerated in Getty: GNB, p. 190. Another class of minor marks is called Anuvyañjanas, eighty in number, also enumerated in the Dharmasaṅgraha.

Mālā, same as Akṣamālā. See Akṣamālā.

Mandala, the magic circle, containing mystic figures and diagrams, and figures of gods and goddesses constituting the Mandala. In the Nispannayogāvalī Tantra, Kriyāsamuccaya and the Vajrāvalī-nāmamandalopāyikā there are descriptions of a great number of deities constituting the circle.

Maṇi, same as Cintāmaṇi; see Cintāmaṇi.

Mantra, mystic syllables sometimes containing a few intelligible words, but shorter than the Dhāranis. The Mantras are believed to be a contracted form of the Dhāranis and are meant for the mass to obtain an easy salvation, by simply muttering them. In many instances, the Mantra gives the name of the divinity or his attributes, and these are most important in determining the names of different gods when the Colophons of Sādhanas are not enough.

Mayūra, peacock, and Mayūrapiccha signifies feathers of a peacock. Mudgara, hammer; it may also mean a staff or a mace.

Mudrā, mystic pose of hand or hands. Some of the Mudrās can be shown by one hand, such as the Varada, Abhaya, Namaskāra, etc. others require both the hands such as the Añjali, Dharmacakra, and many others. In the Sādhanamālā there are descriptions of an overwhelming number of Mudrās. But it is very difficult to comprehend them unless actually explained by the priests.

Mūṣala, pestle.

Nāgas, serpents. They have the character of water-spirits and are believed to dwell in the springs, lakes and tanks, and have the power to bring or withhold rains. But if they are roused to anger, they hurl down rocks from the mountain tops and destroy fair cities. The gods of the Sādhanamālā are fond of ornaments of eight lords of snakes.

Nakuli, mongoose; the characteristic animal of Jambhala. The mongoose is believed to be the receptacle of all gems and when the God of Wealth presses the animal, it vomits forth all the riches.

Namaskāra, the mudrā assumed by the Bodhisattvas, when paying homage to the Buddhas or Tathāgatas, or by the minor deities to the principal one. The hand, slightly bent, is raised above in a line with the shoulder with fingers outstretched or slightly bent with the palm turned upwards.

Nupura, anklet; small bells are attached to the ornament so that when the leg moves, it chimes melodiously.

Padma, lotus, which may be of any colour except blue. The blue lotus is designated by the word Utpala or Nīlotpala. In Tāntric works the Padma is the day lotus, while Utpala stands for the night lotus. It is regarded as especially sacred by all classes of Indians. See Getty: GNB, p. 192. When the lotus shows petals in both the upper and lower directions it is called the Viśvapadma or the double lotus. Padma indicates purity of descent.

Paraśu, axe.

Paryanka, see Dhyanasana.

Pāśa, noose or lasso; when a Vajra is attached at the end of it, it is called the Vajrapāśa or the adamantine noose. The noose is required to bind the host of the Māras and all other wicked beings.

Pātra, begging bowl or bowl generally found in the images of the five Dhyāni Buddhas and of Buddha Śākyasimha. Sometimes the Kapāla is used in the Sādhanamālā to designate a bowl (See Kapāla). Getty records a Buddhist legend to show how a Pātra came in the possession of the Buddha. Getty: GNB, p. 193.

Prajñā, see Śakti.

- Preta or Mrtaka or Śava, always means a corpse or ghost in Indian Buddhist Iconography.
- Pustaka, book in the form of a Manuscript which represents the Prajñāpāramitā or the Book of Transcendental Knowledge. Nāgārjuna is said to have restored the Scripture from the nether regions. The book is carried by several Buddhist gods, notably, Prajñāpāramitā, Mañjuśrī, Sarasvatī and Cundā.
- Ratna, jewel. The word Triratna signifies the three Jewels, Buddha, Dharma and Sangha. Similarly, there are different groups of jewels, such as the seven jewels or the sixteen jewels. For the enumeration of the seven jewels, see Getty: GNB, p. 194. See also Cintāmaṇi.
- Sādhana, procedure of worship for the invocation of Buddhist gods, and not 'charm' as translated by C. Bendall. The Sādhanamālā or the Sādhanasamuccaya is a collection of 312 Sādhanas.
- Śakti, or Prajña, Vidyā, Svābhā Prajñā or Svābha-Vidyā, the female counterpart of a Bodhisattva. All goddesses are regarded as female counterparts of one or another of the Bodhisattvas. The Śaktis are either represented singly or in yab-yum, i. e. in the actual embrace of the god to whom she is affiliated as a Śakti. This female counterpart is called 'Svābhā' (own light, being the principal god's own creation). She sometimes carries the same weapons as are carried by the principal god.
- Samādhi, meditation; the deepest form of abstract meditation. For a description of the Samādhi mudrā see Dhyānamudrā.
- Śańkha, conch-shell; it is especially given as a symbol to the gods as the sound viabrated through a shell penetrates far and wide. The conch-shell seems to have been extensively used in wars by ancient Indians.
- Ṣanmudrā, the six-mudrās; the meaning of this mudrā is quite different from the mudrā meaning mystic gestures. It has been translated as auspicious ornaments or symbols. The six ornaments are enumerated in the following verse in the Sādhanamālā:

"Kanthikā rucakam ratnamekhalam bhasmasūtrakam I Sat vai pāramitā etā mudrārūpena yojitāh" II

"The torque, the bracelet, the jewel, the girdle, the ashes and the sacred thread are ascribed to the gods in the form of mudrās (ornaments), which represent the six Pāramitās".

These ornaments or symbols are generally of human bones, the Khatvānga being the sacred thread. When one of the six is absent they are called Pancamudrā, and Caturmudrā, when two.

Sara, or the Bana, is the arrow. It is generally carried in the right hand, while the corresponding left shows the Dhanus.

Śava, see Preta.

Siddhas, or Siddhapurusas are saints who have already attained Siddhi or perfection in a Tantric rite, and have acquired super-normal powers. Two groups of Siddhas are generally recognized, one consisting of nine and another of eighty-four. They were famous in the mediaeval age for their magical powers and prodigious deeds. Most of them hailed from the East.

Simha, lion. The word Simhāsana means the lion-seat or the lion-throne, but does not designate a special attitude of sitting such as the Vajrāsana, Ardhaparyankāsana, and so forth. See Āsana.

Śṛṅkhalā, chain, also called the Vajraśṛṅkhalā, (which is the characteristic symbol of Vajraśṛṅkhalā), when the chain is surmounted by a Vajra.

Stupa see Caitya.

Sūcī, mudrā used generally in the act of dancing, though it is to be seen in other cases also. All the fingers are stretched with the tips joining at the end, so as to resemble a needle (Sūcī).

Śūnya, translated as 'Void' in the absence of a suitable and more expressive word. It signifies a state of the mind after Nirvāṇa, about which neither existence, nor non-existence, nor a combination of the two, nor a negation of the two can be predicated. This Śūnya in Vajrayāna is identified with Compassion which transforms itself in the form of divinities, of the nature of Śūnya, for the welfare and happiness of men. In Vajrayāna Śūnya is the Prime Cause of all manifestation.

Sūryya. the sun or the disc of the sun which is held in one of her hands by Mārīcī and which is the seat of many Buddhist gods and goddesses. Rāhu is said to devour the sun and the moon.

Svābhā Prajñā, see Śākti:

Tarjani, mudrā; the pose of the raised index finger in a menacing attitude. In the hand showing this mudrā, the index finger only is raised while the other fingers are locked up in the fist. If a Pāśa or noose appears round the index finger it is called Tarjanipāśa. The word Vajratarjani signifies the Vajra held in the fist while the index is raised in a menacing attitude.

Tarjanīpāśa, see Tarjanī.

Tarpaṇa, mudrā of doing homage to the Departed Fathers; the mudrā of Nāmasaṅgīti. Any arm showing this gesture is bent and is raised upward in a line with the shoulder. The palm of the hand is turned inward with fingers slightly bent and pointed towards the shoulder.

Tathāgatas, the Buddhas who have attained the highest state of perfection according to the Buddhists. In the Sādhanamālā, the word is invariably used in the plural number with reference to the five Dhyāni Buddhas, but does not even signify Vajrasattva or Vajradhara. The Buddhas are innumerable and have a hierarcy among them, the different orders being Pratyeka, Śrāvaka, Samyak-Sambuddha, Jina, Arhat, Tathāgata, and the like.

Trailokya, pertaining to the three worlds: the divine, the terrestrial and the infernal.

Triśūla, trident. The Hindu god Śiva is believed to carry the trident, and hence it is popular among the Tantra symbols as most of the Tantras are in the form of a dialogue between Śiva and Pārvatī.

Utpala, see Padma.

Vāhana, the vehicle or the mount of gods; the mount may be any animal including men, demons and corpses. Sometimes even the gods of an alien faith serve as Vāhanas.

Vajra, thunderbolt. When two thunderbolts are crossed, it is called a Viśva-vajra, or a double Vajra. In Buddhist Tantra the word generally designates Śūnya or Void, which cannot be cut, cannot be destroyed, but which destroys all evils.

Vajradanda, see Danda.

Vajraghanțā, see Ghanțā.

Vajrahūnkāra, mudrā. The wrists are crossed at the chest with two hands holding the Vajra and the bell, both of which are turned inwards. But if the two symbols and the hands are turned outward the mudrā will be called the Trailokyavijaya mudrā.

Vajrakartri, see Kartri.

Vajrānkuśa, see Ankuśa.

Vajraparyanka, see Dhyanasana.

Vajrasrnkhalā, see Śrnkhalā.

Vajratarjani, see Tarjani.

Varada, mudrā, the gesture of hands shown by gods while conferring boons. The hand showing this gesture is pendant with its palm outward and fingers all stretched. Sometimes a jewel is seen stamped on the hand showing the mudra when it is known as the Ratnasamyukta-Varada, that is, the gift-bestowing attitude together with a jewel. The Mahoba figure of Khadiravani is an example

Viśvapadma, the double conventional lotus. See Padma.

Viśvavajra, the double conventional Vajra. See Vajra.

Vitarka, mudrā assumed in discussion. This mudrā is altogether unknown in the Sadhanamala and seems to be a later development. It is, nevertheless, shown by a number of forms of Avalokitesvara treated of in the Appendix all of which are more or less influenced by Tibetan art and iconography. This mudra is represented with the right arm bent, all fingers erect except either the index or the ring finger which touches the thumb so as to resemble a ring. The hand is extended forward with the palm outward.

Vyākhyāna, mudrā, see Dharmacakra.

Yab-yum, is a Tibetan word consisting of two particles yab and yum. The word 'Yab' in Tibetan means the 'honourable father' and 'yum' means the 'honourable mother'. The combined word, therefore, means the father in the company of the mother, or in her embrace. For the spiritual significance of the conception of yab-yum, see Conclusion.

Yakṣas, are mis-shapen dwarfs who guard the treasures of the Northern mountains and their chief is Kubera, the God of Wealth. They are usually malignant in disposition and they occasionally feed on human flesh. But the benign influence of Buddha's teaching makes them forego their cruel habits.

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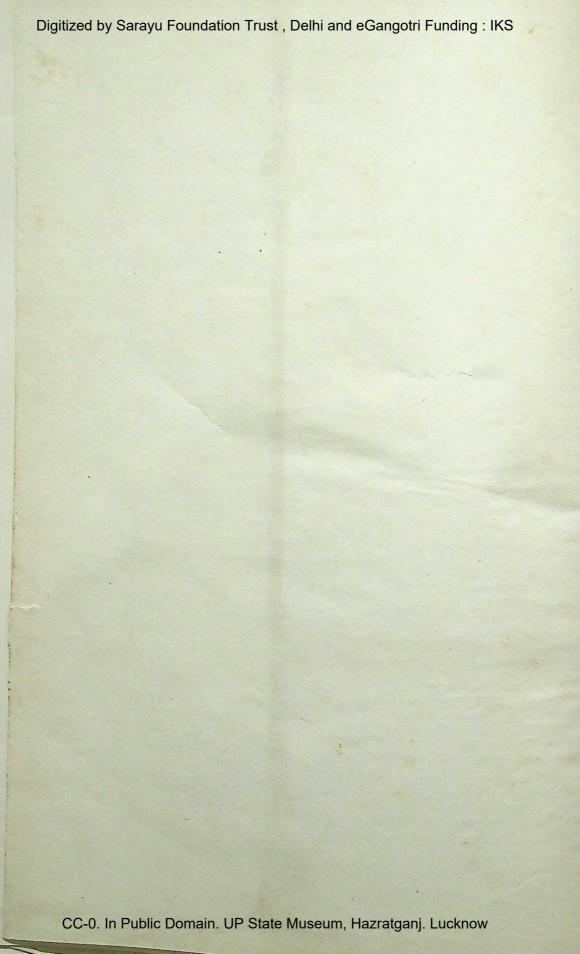
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